

ITALY

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

FIRST PART.

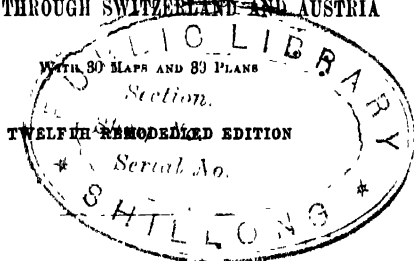
NORTHERN ITALY

INCLUDING

LEGHORN, FLORENCE, RAVENNA,

AND

ROUTES THROUGH SWITZERLAND AND AUSTRIA



LEIPSIK. KARL BAEDEKER, PUBLISHER
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**'Go, little book, God send thee good passage,
And specially let this be thy prayere:
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'**

PREFACE.

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the culture and art of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The present volume, corresponding to the sixteenth German edition, has, like its predecessor, been thoroughly revised and considerably augmented. Its contents have been divided into groups of routes arranged historically and geographically (*Piedmont, Liguria, Lombardy, Venetia, The Emilia, and Tuscany*), each group being provided with a prefatory outline of the history of the district. Each section is also prefaced with a list of the routes it contains, and may be removed from the volume and used separately if desired.

The introductory article on Art, which has special reference to Northern Italy and Florence, and the art-historical notices prefixed to the descriptions of the larger towns and principal picture-galleries are due to the late *Professor Springer*, of Leipzig. In the descriptions of individual pictures the works of *Morelli, Crowe and Cavalcaselle*, and *Burckhardt* have been laid extensively under contribution, and also occasionally those of *Ruskin* and others.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii). The POPULATIONS given are those of the communal districts (*comuni*) according to the census of 1901; the populations of the separate towns and villages (*popolazione agglomerata*), which are usually considerably lower than the figures in the Handbook, have not yet been published.

HOTELS (comp. p. xix). Besides the modern palatial and expensive establishments the Handbook also mentions a selection of modest, old-fashioned inns, which not unfrequently afford good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information supplied by numerous travellers, to be respectable, clean, reasonable, and fairly well provided with the comforts and conveniences expected in an up-to-date establishment. Houses of a more primitive character, when good of their class, are described as 'fair' or 'very fair'. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. The average charges are stated in accordance with the Editor's own experience, or from the bills furnished to him by travellers. Although changes frequently take place, and prices generally have an upward tendency, the approximate statement of these items which is thus supplied will at least enable the traveller to form an estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

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Abbreviations.

M = Engl mile.
ft = Engl foot
kil = kilomètre
kg = kilogramme
hr = hour.
min = minute.
Alb. = Albergo (hotel)
omn = omnibus.
carr. = carriage.
N. = north, northwards, northward.
S = south, etc (also supper)
E = east, etc.
W = west, etc.
R = room (including light and attendance), route

B. = breakfast.
D = dinner.
A. = attendance.
L. = light
déjeuner = déjeuner 'à la fourchette'.
rfmts. = refreshments.
pen = pension (i.e board and lodging).
fr. = franc (Ital. lira)
c = centime (Ital. centesimo)
k = Krone (Austrian currency)
h. = Heller (Austrian currency)
ca = circa (about)
comp = compare

The letter *d* with a date, after the name of a person, indicates the year of his death. The number prefixed to the name of a place on a railway or hughroad indicates its distance in English miles from the starting-point of the route or sub-route. The number of feet given after the name of a place shows its height above the sea-level

Asterisks are used as marks of commendation

Chronological Table of Recent Events.

- 1816 June 16. Election of Pius IX.
1848. March 18. Insurrection at Milan. — March 22. Charles Albert enters Milan. Republic proclaimed at Venice. — May 15. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba') — May 30. Radetzky defeated at Goito; capitulation of Peschiera. — July 25. Radetzky's victory at Custoza. — Aug. 6. Radetzky's victory at Milan. — Aug. 9. Armistice. — Nov. 25. Flight of the Pope to Gaeta
1819. Feb. 5. Republic proclaimed at Rome. — March 16. Charles Albert terminates the armistice (tendays' campaign). — March 23. Radetzky's victory at Novara. — Mar. 24. Charles Albert abdicates; accession of Victor Emmanuel II. — Mar. 26. Armistice. — Mar. 31. Haynau conquers Brescia. — April 5. Republic at Genoa overthrown by Lamarmora. — Apr. 30. Garibaldi defeats the French under Oudinot. — May 15. Subjugation of Sicily. — July 4. Rome capitulates. — Aug. 6. Peace concluded between Austria and Sardinia. — Aug. 22. Venice capitulates.
1850. April 4. Pius IX. returns to Rome
1855. Sardinia takes part in the Crimean War
1856. Congress at Paris. Cavour raises the Italian question
1859. May 20. Battle of Montebello. — June 4. Battle of Magenta. — June 24. Battle of Solferino. — Nov. 10. Peace of Zurich.
1860. March 18. Annexation of the Emilia. — Mar. 22. Annexation of Tuscany. — Mar. 24. Cession of Savoy and Nice. — May 11. Garibaldi lands at Marsala. — May 27. Taking of Palermo. — July 20. Battle of Melazzo. — Sept. 7. Garibaldi enters Naples. — Oct. 1. Battle of the Volturmo. — Oct. 21. Plebiscite at Naples. — Dec. 17. Annexation of the principalities, Umbria, and the two Sicilies
1861. Feb. 13. Gaeta capitulates. — March 17. Victor Emmanuel assumes the title of King of Italy. — June 6. Death of Cavour.
1866. June 20. Battle of Custoza. — July 5. Cession of Venetia. — July 20. Naval battle of Lissa.
1870. Sept. 20. Occupation of Rome by Italian troops. — Oct. 9. Rome declared the capital of Italy.
1878. Jan. 9. Death of Victor Emmanuel II.; accession of Humbert I. — Feb. 7. Death of Pius IX. — Feb. 20. Election of Leo XIII.
1900. July 29. Assassination of Humbert I. accession of Victor Emmanuel III

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'Thou art the garden of the world, the home
 Of all Art yields, and Nature can decree;
 E'en in thy desert, what is like to thee?
 Thy very weeds are beautiful, thy waste
 More rich than other climes' fertility,
 Thy wreck a glory, and thy ruin graced
 With an immaculate charm which cannot be defaced.
BRONZ.

I. Travelling Expenses. Money.

Expenses. The cost of a tour in Italy depends, of course, on the traveller's resources and habits, but, as a rule, it need not exceed that incurred in other much-frequented parts of the continent. The average expenditure of a single traveller, apart from railway-fares, may be estimated at 15-25 francs per day, or at 10-20 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

Money. The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*, 1 fr. 25 c. = 1 s. (comp. p. ii). In copper (*bronzo* or *rame*) there are coins of 1, 2, 5, and 10 *centesimi*, and in nickel pieces of 20 and 40 c. In silver there are pieces of 1, 2, and 5 fr., but coins issued before 1863 are refused. The gold coins (10, 20, 50, and 100 fr.) have disappeared entirely from circulation, their place being taken by *Biglietti di Stato* (treasury-notes) of 5, 10, and 25 fr., and the banknotes of the *Banca d'Italia*. All other banknotes should be refused. — All foreign silver and copper coins should also be refused,

with the exception of the five-franc pieces (*scudi*) of the Latin Monetary League (Italy, France, Switzerland, and Greece), which circulate at their face-value. Obsolete and worn coins are frequently offered to strangers at shops and inns and even at railway ticket-offices — A piece of 5 c. is called a *soldo* or *palanca*, and as the lower classes often keep their accounts in soldi, the traveller will find it useful to accustom himself to this mode of reckoning (*dieci soldi* = 50 c., *dodici soldi* = 60 c., etc.).

BEST MONEY FOR THE TOUR. *Circular Notes* or *Letters of Credit*, obtainable at the principal English or American banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise their nominal value. *Novations* (26-27 fr.) and the gold coins of the Latin Monetary League should be exchanged for notes at a money-changer's, as the premium is lost in hotels and shops.

EXCHANGE. Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's ('*cambiasaluta*'). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of silver and small notes, as it is often difficult to change notes of large amount. It is also advisable to carry 1-2 fr. in copper and nickel in a separate pocket or pouch.

Money Orders payable in Italy, for sums not exceeding 10*l.*, are now granted by the English Post Office at the following rates: up to 2*l.* 6*d.*; 5*l.*, 1*s.*; 7*l.*, 1*s.* 6*d.*; 10*l.*, 2*s.* These are payable in gold, and payment in paper should be firmly declined unless the premium be added. The identity of the receiver must be guaranteed by two well-known residents, or by an exhibition of the passport. The charge for money-orders granted in Italy and payable in England is 40c. per *l.* sterling.

II. Period and Plan of Tour.

Season. As a general rule, the spring and autumn months are the best season for a tour in North Italy, especially April and May or September and October. Winter in Lombardy (apart from a few favoured spots on the shores of the lakes) and Piedmont is generally a much colder season than it is in England, but the Ligurian Riviera (Genoa excepted) affords pleasant and sheltered quarters. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies.

Plan. The following short itinerary, beginning and ending at Milan, though very far from exhausting the beauties of North Italy, includes most of the places usually visited, with the time required for a glimpse at each.

	Days
Milan (R. 19), and excursion to Pavia (the Certosa, p. 143)	2½
To the Lago di Como, Lago di Lugano, and Lago Maggiore (R.R. 22, 23, 28) and on to Turin	3
Turin (R. 7)	1
From Turin to Genoa (R. 11)	½
Genoa (R. 16), and excursion to Pegli (Villa Pallavicini, p. 86)	2½
Nervi (p. 97), and Rapallo (p. 100) or Sestri Levante (p. 101), R. 18	1½

	Days
<i>Viâ Spezia</i> to <i>Pisa</i> , see R. 18, <i>Pisa</i> (R. 56)	1 1/2
<i>Viâ Lucca</i> and <i>Pistoja</i> to Florence, see R. 57	1
<i>Florence</i> (R. 58)	5
From Florence to <i>Bologna</i> (R. 52).	1 1/2
<i>Bologna</i> (R. 51), with excursion to <i>Ravenna</i> (R. 53)	2 1/2
From <i>Bologna viâ Ferrara</i> to <i>Padua</i> (R. 49)	1
[Or to <i>Modena</i> (R. 48) and <i>Parma</i> (R. 46), see R. 45	1 1/2
From <i>Modena viâ Mantua</i> to <i>Verona</i> (see R. 38) and <i>viâ Vicenza</i> to <i>Padua</i> (see R. 39)	1 1/2
<i>Padua</i> (R. 40), and thence to <i>Venice</i>	1
<i>Venice</i> (R. 42)	4
From <i>Venice (viâ Vicenza)</i> to <i>Verona</i> (R. 37), see R. 39	2
[Excursion to <i>Mantua</i> (p. 235), when the way from <i>Modena</i> to <i>Verona</i> <i>viâ Mantua</i> is not adopted	1
<i>Lago di Garda</i> (R. 38)	1 1/2
From <i>Desenzano viâ Brescia</i> (R. 34) and <i>Bergamo</i> to <i>Milan</i> (RR. 33 32)	2

To those who wish to visit only a part of North Italy (whether the eastern or western), the following itineraries may be recommended: —

a. Eastern Part, starting from the Brenner Railway	Days
From <i>Mori</i> to <i>Riva</i> (p. 215), <i>Lago di Garda</i> (R. 36)	1 1/2
<i>Verona</i> (R. 37)	1
Excursion to <i>Mantua</i> (p. 235)	1
From <i>Verona viâ Vicenza</i> (p. 242) to <i>Padua</i>	1
<i>Padua</i> (R. 40), and thence to <i>Venice</i>	1
<i>Venice</i> (R. 42)	4
From <i>Venice viâ Ferrara</i> (R. 50) to <i>Bologna</i>	1
<i>Bologna</i> (R. 51)	1 1/2
Excursion to <i>Ravenna</i> (R. 53)	1
From <i>Bologna</i> to <i>Modena</i> (R. 48) and <i>Parma</i> (R. 46), see R. 45	1 1/2
From <i>Parma viâ Piacenza</i> (p. 334) to <i>Milan</i>	1 1/2
<i>Milan</i> (R. 19), and excursion to <i>Pavia</i> (the <i>Certosa</i> , p. 143)	2 1/2
<i>Lago Maggiore</i> , <i>Lago di Lugano</i> , <i>Lago di Como</i> (RR. 22, 23, 28), and from <i>Lecco viâ Bergamo</i> and <i>Brescia</i> (R. 32) to <i>Verona</i>	4 1/2

Western Part, starting from the St. Gotthard or Splügen.

	Days
<i>Lago di Como</i> , <i>Lago di Lugano</i> , <i>Lago Maggiore</i> (RR. 22, 23, 28)	3
To <i>Turin</i> (R. 15)	1 1/2
<i>Turin</i> (R. 7), and thence to <i>Genoa</i> (R. 11)	1 1/2
<i>Genoa</i> (R. 16), and excursion to <i>Pegli</i> (Villa Pallavicini, p. 86)	2 1/2
Excursion to <i>San Remo</i> and <i>Bordighera</i> (R. 17)	2
From <i>Genoa viâ Voghera</i> and <i>Pavia</i> (<i>Certosa</i> , p. 143) to <i>Milan</i>	1
<i>Milan</i> (R. 19)	2

III. Language.

It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, i. e. considerably more than the ordinary charges. French is very useful, as the Italians are very partial to that language; but for those who desire the utmost possible freedom, and dislike being imposed upon, a slight acquaintance with the language of the country is indispensable. Those who know a little Italian, and who take the usual precaution of ascertaining charges beforehand (*con-*

trattare, bargain) in the smaller hotels, in dealings with drivers, gondoliers, guides, etc., and in shops, will rarely meet with attempts at extortion in Northern Italy.†

IV. Passports. Custom House. Luggage.

Passports, though not required in Italy, are occasionally useful. Registered letters, for example, will not be delivered to strangers, unless they exhibit a passport to prove their identity. The countenance and help of the English and American consuls can, of course, be extended to those persons only who can prove their nationality. The Italian police authorities are generally civil and obliging.

Foreign Office passports may be obtained through C. Smith & Son, 63 Charing Cross, Busb., 440 West Strand, W. J. Adams, 59 Fleet Street, or the usual tourist agents (Cook, Gaze, etc.); charge 2s.; agent's fee 1s. 6d.

Custom House. The examination of luggage at the Italian frontier railway-stations is generally lenient, but complaints are sometimes made as to a deficiency of official courtesy at diligence and steamer stations. Tobacco and cigars (only six pass free), playing cards, and matches are the articles chiefly sought for. A duty of 30 c. per kilogramme (2¼ lbs.) is levied on unexposed photograph plates. The custom-house receipts should be preserved, as travellers are sometimes challenged by the excise officials in the interior. At the gates of most of the Italian towns a tax (*dazio consumo*) is levied on comestibles, but travellers' luggage is passed at the barriers (*limite daziario*) on a simple declaration that it contains no such articles.

Luggage. If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person (comp. p. xviii)

V Public Safety. Beggars.

Public Safety in Northern Italy is on as stable a footing as to the N of the Alps. Travellers will naturally avoid lonely quarters after night-fall, just as they would at home. The policeman in the town is called *Guardia*; the gendarme in the country, *Carabiniere* (black coat with red facings and cocked hat). No one may carry weapons without a licence, on pain of imprisonment *Armi in-*

† A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*, *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like *sh*; *gn* and *gl* between vowels like *ny* and *ly*. *H* is silent. The vowels *a*, *e*, *i*, *o*, *u* are pronounced *ah*, *ä*, *ee*, *o*, *oo*. — In addressing persons of the educated classes '*Lei*', with the 3rd pers. sing., should always be employed (addressing several at once, '*loro*' with the 3rd pers. pl). '*Voi*' is used in addressing waiters, drivers, etc.

sidiosæ, i.e. concealed weapons (sword-sticks, even knives with spring-blades, etc.), are absolutely prohibited.

Begging (*accattonaggio*), always one of those national nuisances to which the traveller in Italy must accustom himself, has recently somewhat increased, especially in Tuscany, owing partly to growing poverty, but largely also to the misplaced generosity of travellers. As the profits of street-beggars too frequently go for the support of able-bodied loafers, travellers should either give nothing, or restrict their charity to the obviously infirm. Gratuities to children are entirely reprehensible. — Importunate beggars should be dismissed with 'niente' or by a gesture of negation.

VI. Gratuities. Guides.

Gratuities. — The traveller should always be abundantly supplied with copper and nickel coin in a country where trifling donations are in constant demand. Drivers, guides, and other persons of the same class invariably expect, and often demand as their right, a gratuity (*buona mano*, *mancia*, *da bere*, *bottiglia*, *caffè*, *sigaro*) in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need have no scruple in limiting his donations to the smallest possible sums. The following hints will be found useful by the average tourist. In private collections 1-2 visitors should bestow a gratuity of $\frac{1}{2}$ -1 fr., 3-4 pers. 1-1 $\frac{1}{2}$ fr. For repeated visits 25 c. is enough for a single visitor. For opening a church-door, etc., 10-20 c. is enough, but if extra services are rendered (e.g. uncovering an altar-piece, lighting candles, etc.) from $\frac{1}{4}$ to 1 fr. may be given. The *Custodi* of all public collections where an admission-fee is charged are forbidden to accept gratuities. — In hotels and restaurants about 5-10 per cent of the reckoning should be given in gratuities, or less if service is charged for.

Valets de Place (*Guide*, sing. *la Guida*) may be hired at 6-10 fr. per day. The most trustworthy are those attached to the chief hotels. In some towns the better guides have formed societies as 'Guide patentate' or 'Guide autorizzate'. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionaire, as any such intervention tends considerably to increase the prices.

VII. Railways. Steamboats.

Railways. — For visitors to Northern Italy the most important railways are the *Rete Mediterranea*, the *Rete Adriatica*, and the *Ferrovie Nord Milano*, the last affording quick and convenient access to the Lake of Como and the Lago Maggiore, though it is not included in the system of circular tours in Italy. The rate of travelling

is very moderate, rarely reaching 30 M. per hour. The first-class carriages are comfortable, the second resemble the English and French, while the third class is chiefly frequented by the lower orders.

Among the expressions with which the railway-traveller will soon become familiar are — '*pronti*' (ready), '*partenza*' (departure), '*si cambia treno*' (change carriages), '*essere in coincidenza*' (to make connection), and '*uscita*' (egress). The station-master is called '*capostazione*', the guard, '*conduttore*'. Smoking compartments are labelled '*per fumatori*', those for non-smokers '*vietato di fumare*'. The international *trains de luxe* are generally available for long-distance travellers only. The mail trains are called *Treni Direttissimi* (1st and 2nd class only; sometimes with dining and sleeping cars) and the ordinary expresses *Treni Diretti*. The *Treni Accelerati* are somewhat faster than the *Treni Omnibus*. The *Treni Misti* are composed partly of passenger carriages and partly of goods-waggons. The fares of the Rete Adriatica and Rete Mediterranea are (for the three classes) 12 75, 8 93, and 5 80 c. per kilometre by the express-trains, and 11 60, 8 12, and 5 22 c. by the slow trains. In addition to this there is a government tax of 3 per cent. on all fares above 90 c. (included in the fares given in the railway time-tables), and there is also a stamp-duty of 5 c. on each ticket.

The best TIME TABLE is the *Orario Ufficiale delle Strade Ferrate, delle Tramvie, della Navigazione e delle Messaggerie postali del Regno*, published by the *Fratelli Pozzo* at Turin (price 1 fr.). Smaller editions are issued at 80 c., 50 c., and 20 c.

TICKETS. At the larger towns it is better, when possible, to take the tickets at the town-agencies of the railway. When tickets are taken at the station, the traveller will find it convenient to have as nearly as possible the exact fare ready in his hand. 'Mistakes' are sometimes made by the ticket-clerks. It is also important to be at the station early. The ticket-office at large stations is open 40 min., at small stations 20 min. before the departure of the train. Ticket-holders alone have the right of admission to the waiting-rooms. At the end of the journey tickets are given up at the *uscita*. — Holders of tickets for distances over 124 M. may break the journey once, those with tickets for over 310 M. twice; but the ticket must be shown to the *capostazione* on leaving the train, and again presented at the ticket-office to be stamped before the journey is resumed.

RETURN TICKETS (*Biglietti di andata-ritorno*) for distances up to 100 kilometres (62 M.) are valid for one day only, up to 200 kil. for 2 days, up to 300 kil. for 3 days, and beyond 300 kil. for 4 days. But those issued on Saturdays and the eves of festivals are available for three, those issued on Sundays and festivals for two days at least. These tickets do not allow the journey to be broken.

CIRCULAR TOUR TICKETS are of two kinds: for routes fixed by the railway company (*biglietti circolari combinati*) and for routes arranged to meet the wishes of particular travellers (*biglietti circolari combinabili*). Full details as to these are given in the larger edition of the *Orario Ufficiale* (see above). Tickets of the latter kind are not issued for distances below 400 kil. (248 M.), tickets for 800 kil. permit the return-journey by the same route as the outward journey, but holders of tickets for less than 800 kil. are not permitted to

traverse more than one-fourth of the total distance twice. These tickets are valid for 15 days (under 800 kil.), 30 days (under 2000 kil.), or 45 days. They are issued at the principal Italian stations six hours after application is made. The desired route, the class, and the station at which the journey is to begin should be carefully specified. The period for which the ticket is valid may be extended (*propragare*) on payment of a small percentage; the same holds good for the 30 days return-tickets to the Riviera. — Tickets of both the above-mentioned kinds and full information may be procured in London (at the principal stations of the southern railways; from Messrs. Cook & Son, Ludgate Circus, Messrs. Gaze & Sons, 53 Queen Victoria Street, etc.), in Paris, and at the chief towns of Germany and Switzerland. If the tickets are bought in Italy, with paper money, the traveller has a small advantage owing to the premium on gold. Those with whom economy is an object may also save a good deal by taking return-tickets to the Swiss frontier, travelling third class in Switzerland, and then taking circular-tour tickets in Italy.

These tickets have to be signed by the traveller and require to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. This may be done either at the city office or at the railway-station (usually at a special ticket-office, labelled '*viaggi circolari*'). If the traveller makes up his mind *en route* to alight before or beyond the station for which his ticket has been stamped he must at once apply to the *capostazione* of the station where he leaves the train for recognition of the break in the journey ('*accertare il cambiamento di destinazione*'). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an '*annotazione*' at the station where he alights, enabling him to resume his circular tour after his digression ('*vale per riprendere alla stazione . . . il viaggio interrotto a . . .*'). If this ceremony be neglected the holder of the ticket is required to pay full fare for the omitted portion of the route for which the ticket is issued.

GENERAL TICKETS. The so-called *Biglietti di Abbonamento Speciale* or *General Season Tickets*, resembling the Swiss 'General-Abonnements', entitle the holder to travel at will during a given time over the railways in any one of seven districts into which Italy is divided for the purpose (two in N. Italy, two in Central Italy, two in S. Italy, and Sicily). The two districts in N. Italy are separated by the line Chiasso-Milan-Bologna-Rimini, which is considered to belong to the E. section (Chiasso-Milan included in both). The steamboat lines of Lago Maggiore belong to the W. section (*Rete Mediterranea*), those of the Lago di Garda to the E. section (*Rete Adriatica*), and those of the Lake of Como to both. A fortnightly ticket of this kind costs 95, 65, or 40 fr. (1st, 2nd, and 3rd class), a monthly ticket 160, 110, 65 fr., a quarterly ticket 410, 280, 165 fr. The price of the fortnightly ticket is nearly as high as that of the 'combined ticket', valid for a month, of any of the most extensive circular tours in the same district; but on the other hand the holder is spared the necessity of having it stamped at each break of the journey. The

general season tickets are issued only at some of the principal stations (such as Florence, Milan, Turin, Bologna, Genoa, Pisa, and Leghorn), but a form of application may be obtained at any station. The applicant must pay 1 fr. when ordering the ticket and at the same time furnish an *unmounted* photograph of himself. The ticket is issued at the chief stations 2 hrs., at the smaller stations about 24 hrs. after the application.

LUGGAGE. No luggage is allowed free, except small articles taken by the passenger into his carriage; the rate of charge is $4\frac{1}{2}$ c. for 100 kilogrammes per kilomètre. Travellers who can confine their impedimenta to articles which they can carry themselves and take into the carriages with them will be spared much expense and annoyance. Those who intend to make only a short stay at a place, especially when the town or village lies at some distance from the railway, had better leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*; 5 c. per day for each piece, minimum 10 c.) or forward it to the final destination. At small stations the traveller should at once look after his luggage in person. — The luggage-ticket is called *lo scontrino*. Porters (*facchini*) who convey luggage to and from the carriage are entitled to 5-20 c. per package by tariff; and attempts at extortion should be firmly resisted.

As several robberies of passengers' luggage have been perpetrated in Italy without detection, it is as well that articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem (comp. p. xiv). — Damaged trunks may be secured by leaden seals (*piombare*) for 5 c. each package.

The enormous weight of the large trunks used by some travellers not infrequently causes serious injury to the porters who have to handle them. Heavy articles should therefore always be placed in the smaller packages.

ITALIAN RAILWAY RESTAURANTS, especially those at frontier-stations, leave much to be desired. Luncheon-baskets (8-4 fr.) may be obtained at some of the larger stations.

Passengers by night-trains from the larger stations may hire pillows (*cuscino*, *quanciale*; 1 fr., for abroad 2 fr.). These must not be removed from the compartment.

Steamers. The time-tables of the steamer-routes are given in the larger railway-guide mentioned at p. xvi; but changes are so frequent that enquiries on the spot are always advisable.

On the **ITALIAN LAKES** the tickets are usually issued on board the steamer. Passengers embarking at intermediate stations receive checks which they show on purchasing their tickets. There is no extra charge for embarking or disembarking at small-boat stations. The railways issue tickets including the lake-journey. Return-tickets do not usually permit of the journey being broken. On Sundays in summer the boats are frequently crowded by excursionists. — The steamers occasionally leave the smaller stations as much as 10 min. in advance of the scheduled times, but they are much more frequently late.

In the proper season a steamer trip on the **Mediterranean**, especially between Genoa, Spezia, and Leghorn, or on the **Adriatic**, between Venice and Trieste, is a very charming experience. Tickets should be taken in

person at the steamboat-agencies. Ladies should travel first-class, but gentlemen of modest requirements will find the second cabin very fair. The steward expects a gratuity of about 1 fr. per day, or more if the traveller has given him extra trouble. — The inadequate arrangements for embarking and disembarking give great annoyance. The tariff is usually 1 1½ fr. for each person, including luggage; but the passengers are generally left at the mercy of the boatmen, who often make extortionate demands. The traveller should not enter the boat until a clear bargain has been made for the transport of himself and his impedimenta, and should not pay until everything has been deposited on deck or on shore. Small articles of luggage should be kept in one's own hands.

VIII. Cycling.

The environs of Milan, Turin, Verona, and Bologna, the neighbourhood of the Italian Lakes, and the Riviera all offer many attractions for the cyclist. The roads are good on the whole, though often very dusty in summer (especially in the N. Italian plain) and correspondingly muddy in wet weather. — English riders should remember that the rule of the road in Italy is the reverse of that in England: keep to the right on meeting, to the left in overtaking another vehicle.

The unattached cyclist on entering Italy with his wheel must deposit 42 fr. 80 c. with the custom-house authorities, which sum is returned to him (though sometimes not without difficulties), when he quits the country. Members of well-known cyclist associations, such as the *Cyclists' Touring Club* (London; 47 Victoria St., S.W.) or the *Touring Club de France* (Paris; 10 Place de la Bourse), are, however, spared this formality, on conditions explained in the handbooks of these clubs. A certificate of re-exportation (*certificato di scarico*) should always be obtained, as otherwise the club of which the cyclist is a member, may be called upon subsequently to pay the duty as above.

On the railways cycles are treated as ordinary passengers' luggage (p. xviii). Valises should not be left strapped to cycles when sent by rail, owing to the risk of theft (p. xviii).

Members of the *Touring Club Italiano* (Milan, Via Giuliani 2; entrance fee 2 fr., annual subscription 5 fr.) command advantageous terms at numerous hotels, besides having access to the special information and maps of the club. One of its best guides is *L. V. Bertarelli's Guida Itinerario delle Strade di grande Comunicazione dell' Italia* (3rd ed.; Milan, 1900), with numerous maps and plans.

IX. Hotels.

FIRST CLASS HOTELS, comfortably fitted up, are to be found at all the principal resorts of travellers in Northern Italy, most of them having fixed charges: room 3-10 fr. for each person, light 75 c. to 1½ fr., attendance (exclusive of the 'facchino' and portier) 1 fr., luncheon (*colazione, déjeuner*) 3-4 fr., dinner (*pranzo, diner*) 4-6 fr. The charge for dinner does not include wine, which is usually dear and often poor. For a prolonged stay an agreement may generally be made with the landlord for pension at a more moderate rate. Visitors are

expected to dine at the table-d'hôte; otherwise the charge for rooms is apt to be raised. The charges for meals furnished in private rooms or at unusual times are much higher. Other 'extras' are also dear. The cuisine is a mixture of French and Italian. During the season and at the more frequented resorts it is advisable to engage rooms in advance, especially if arriving in the evening. It is advisable to prepay the answer, to prevent disappointment on arrival. Gentlemen travelling alone may leave their luggage at the station until rooms have been secured. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-1½ fr. each), that it is often cheaper to take a cab. It is also easier for those who use a cab to proceed to another hotel, should they not like the rooms offered them.

The SECOND CLASS HOTELS (*Alberghi*; in the S. districts, also *Locande*) are less comfortable and thoroughly Italian in their arrangements. The charges are little more than one-half of the above: room 1-3, attendance ½, omnibus ½-1 fr. They have no table-d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte*, or a dinner *a prezzo fisso*, may be procured. Fair native wines, usually on draught, are furnished in these houses at moderate prices. Morning coffee is usually taken at a café and not at the inn. It is customary to make enquiries beforehand as to the charges for rooms, not forgetting the *servizio e candela*; and the price of the dinner (if not *à la carte*) should also be agreed upon (2-4 fr., with wine 2½-4½ fr.). These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may even be visited by ladies, when at home in Italian; the new-comer should frequent hotels of the first class only.

HÔTELS GARNIS are to be found in most of the larger towns, with charges for rooms similar to those in the second-class hotels.

As matches are rarely found in hotels, the guest should provide himself with a supply of the wax-matches (*cerini*) sold in the streets (1-2 boxes 10-15 c.). Soap is also a high-priced 'extra'.

Money or objects of value should either be carried on the traveller's person or left with the landlord in exchange for a receipt.

The PENSIONS of the larger towns and resorts also receive passing travellers. The charge is about the same as that of the second-class inns and usually includes table-wine. As, however, the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume.

For a prolonged stay in one place families will find it much cheaper to hire PRIVATE APARTMENTS and do their own housekeeping. A rent lower than that first asked for is often accepted. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of someone acquainted with the language and customs of the place (e.g. a banker), in order that 'misunderstandings' may be prevented. A payment of part of

the rent in advance is a customary stipulation; but such payments should never be made until after the landlord has redeemed all his undertakings with regard to repairs, furnishing, etc. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice. Comp. p. xxx.

The popular idea of cleanliness in Italy is behind the age; but the traveller in the N. part of the country will rarely suffer from this short-coming even in hotels of the second class, though those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere insetticida* or *contro gli insetti*) or camphor somewhat repels their advances.

The *sansûre*, or mosquitoes, are a source of great annoyance, and often of suffering, during summer and autumn and, on the Riviera, even in winter. Only a few parts of N. Italy (e.g. Piedmont, the W. lakes, and Bologna) are free from this pest, which is always worst in the neighbourhood of plantations, canals, or ponds. Between June and October the night should never be spent in malarial districts (Colico, Mortara, Pavia, Mantua, Ferrara, Ravenna), where the female of the *Anopheles Claviger* frequently conveys the infection of malarial fever with its sting. Small doses of quinine may be used as a prophylactic. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*sansarierti*) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of pastilles (*Adibus contro la sansûre*; in Venice, *chiodi*), which may be purchased of the principal chemists, is efficacious, but is accompanied by a scarcely agreeable odour. A weak solution of carbolic acid in water is efficacious in allaying the discomforts occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing (*la biancheria*) will be useful in dealing with the washerwoman: Shirt (*linen, cotton, woollen*), *la camicia (di tela, di cotone, di lana)*; night-shirt, *la camicia da notte*; collar, *il colletto, il colletto*; cuff, *il polsino*; drawers, *le mutande*; woollen under-shirt, *una flanella or giubba di flanella or maglia*; petticoat, *la sottana*; stocking, *la calza*; sock, *la calzeita*; handkerchief (*silk*), *il fazzoletto (di seta)*. To give out to wash, *dare a bucato (di bucato, newly washed)*; washing list, *la nota*; washerwoman, laundress, *la stira-trice, la lavandaia*; buttons, *i bottoni*.

X. Restaurants. Cafés. Bitterie.

Restaurants (*Ristoranti, Trattorie*) are frequented between 11 a.m. and 2 p.m. for luncheon (*collazione*) and between 6 and 8 p.m. for dinner (*pranzo*). Meals are usually served *alla carta* at moderate prices; meals *a prezzo fisso* (2-5 fr.) are not customary except in a few restaurants largely frequented by foreigners and are, in general, not recommended. When there is no bill of fare the waiter (*cameriere*) will recite the list of dishes. If too importunate in his recommendations or suggestions he may be checked with the word '*basta*'. The diner calls for his bill (which should be carefully scrutinized) with the words '*il conto*'. The waiter expects a gratuity of about 5 c. for each franc of the bill (comp. p. xv). — Residents for some time in a town should arrange to pay a fortnightly or monthly subscription ('*pensione*') at a lower rate.

List of the ordinary dishes at the Italian restaurants.

Antipasti , relishes taken as whets (such as sardines, olives, or radishes).	Soglia , a kind of sole.
Minestra or Zuppa , soup.	Aragosta , lobster.
Brodo or Consumé , broth or bouillon.	Ostriche , oysters (good in winter only; comp. p. 280).
Zuppa alla Santé , soup with green vegetables and bread.	Frutta di mare , mussels, shell-fish, etc.
Minestra di riso con piselli , rice-soup with peas.	Funghi , mushrooms.
Risotto (alla Milanese) , a kind of rice pudding (rich).	Prescittuto , ham.
Paste asciutte , macaroni, <i>al sugo e al burro</i> , with sauce and butter; <i>ai pomi d'oro</i> , with tomatoes.	Uova , eggs, <i>à la coque</i> , boiled (<i>ben cotte</i> , soft-boiled, <i>dure</i> , hard-boiled); <i>ai piatto</i> , poached.
Salame , sausage (usually with garlic, <i>aglio</i>).	Polenta , boiled maize.
Pollo , fowl.	Insalata , salad.
Antra , duck.	Carciofi , artichokes.
Pollo d'India , or <i>dando</i> , turkey.	Asparagi , asparagus (expensive).
Stufatino , Cibreo , ragout (often mediocre).	Spinaci , spinach (mediocre).
Croccchetti , croquettes of rice or potatoes.	Piselli , peas.
Polpettine , small meat-dumplings.	Lenticchie , lentils.
Gnocchi , small dumplings of dough.	Broccoli , or Capoli fiori , cauliflower.
Pasticcio , <i>pâté</i> , patty.	Gobbi , Cardi , artichoke stalks (with sauce).
Contorno , Guarnizione , garnishing, vegetables, usually not charged for.	Zucchini , marrow, squash.
Carne lessa , <i>bollita</i> , boiled meat; <i>in umido</i> , <i>alla genovese</i> , with sauce; <i>ben cotta</i> , well-done; <i>ai sangue</i> , <i>all'inglese</i> , underdone; <i>ai ferri</i> , cooked on the gridiron.	Fave , beans.
Manzo , boiled beef.	Pagiolini , Cornetti , French beans.
Fritto , <i>una Frittura</i> , fried meat.	Mostarda francese , sweet mustard (mixed with vinegar).
Fritto misto , a mixture of fried liver, brains, artichokes, etc.	Mostarda inglese or Senape , hot mustard.
Arrosto , roasted meat.	Sale , salt.
Arrosto di vitello , roast-veal.	Pepe , pepper.
Bistecca , beefsteak (usually mediocre).	Dolce , sweet dish.
Majale , pork (eaten in winter only).	Budino (in Florence), pudding.
Montone , mutton.	Frittata , omelette.
Agnello , lamb.	Frutta , Giardinetto di frutta , fruit-desert; <i>frutta seche</i> , nuts, raisins, almonds, etc.
Capretto , kid.	Crostata di frutti , fruit-tart.
Testa di vitello , calf's head.	Crostata di pasta sfoglia , a kind of pastry.
Fegato di vitello , calf's liver.	Fragole , strawberries.
Braciola di vitello , veal-cutlet.	Pera , pear.
Rognoni , kidneys.	Mela , apple.
Costoletta alla Milanese , veal-cutlet baked in dough.	Pérache , Pesche , peaches.
Egaloppe , veal-cutlet with bread-crumbs.	Uva , bunch of grapes.
Patate , potatoes.	Fichi , figs.
Pesce , fish.	Nespole , medlars.
	Noçi , nuts.
	Limone , lemon.
	Arancio , orange.
	Finochio , root of fennel.
	Pane francese , bread made with yeast (the Italian is made without).
	Burro , butter.
	Formaggio , cheese (<i>Gorgonzola</i> , <i>verde</i> or <i>bianco</i> , and <i>Stracchino</i>).

WINE (*vino da pasto*, table-wine; *nero*, red; *bianco*, white; *dolce*, *pastoso*, *amabile*, sweet; *secco*, dry; *del paese*, *nostrano*, wine of the country) is usually served in open bottles one-half, one fourth, or one fifth of a litre (*un mezzo litro*; *un quarto*; *un quinto* or *bicchiere*). Wines of a better quality are sold in ordinary quarts and pints.

In the NORTH OF ITALY the following are the best wines: the carefully manufactured Piedmontese brands, *Barolo*, *Nebbiolo*, *Barbiera*, and *Grignolino* (an agreeable table-wine), and the sparkling *Asti spumante*; the *Vallée d'Aoste* wines (best *Sassella*); the Veronese *Valpolicella*, an effervescent red wine; the Vincentine *Marcemino* and *Breganze* (a white sweet wine); the Paduan *Bagnoli*; in the province of Treviso, *Conegliano*, *Raboso di Piave*, *Prosecco*, and *Verdiso*; in Udine, *Refosco*; the wine of Bologna, partly from French vineyards; *Lambrusco*, etc.

In LIGURIA the local wines of the *Val Polcevera* (best *Coronata*) and the *Cinque Terre* share the popularity of the Piedmontese and Tuscan vintages.

In TUSCANY the best wines (almost all red) are: *Chianti* (best *Broglio*), *Rufina* (best *Pomino*), *Nipozzano*, *Altomera*, and *Carmignano*, and *Alcatico* (sweet). *Orvieto* and *Montepulciano* are produced farther to the south. — In Tuscany the ordinary table-wine, which is met with all over N. Italy under the name 'Chianti', is generally served in a 'fiasco', or straw-covered flask holding three ordinary bottles, but only the quantity consumed is paid for. Smaller bottles may be obtained: *mezzo fiasco* (1/2), *quarto fiasco* (1/4), *fiassetto* or *ottavino* (1/8).

Like the trattorie with '*Cucina alla casalinga*' ('homely fare'), the OSTERIE, or ordinary wine-shops, are almost exclusively frequented by the lower ranks. The prices are often inscribed on the outside of the shop ('6', '7', '8', meaning that half a litre costs 6, 7, or 8 soldi). Some of the better wine-rooms (*Fiaschetterie*) selling Tuscan wines provide also very tolerable meals.

Cafés are frequented for breakfast and luncheon, and in the evening by numerous consumers of ices, coffee, beer, vermouth (usually with Seltzer water), etc. The tobacco smoke is often very dense.

Caffè nero, or coffee without milk, is usually drunk (15-25 c. per cup). *Caffè latte* is coffee mixed with milk before served (25-50 c.; 'cappuccino', or small cup, cheaper). Chocolate (*cioccolata*) costs 25-50 c. Roll (*pane*) 5, with butter (*pane al burro*) 20 c. Cakes or biscuits (*pasta*) 5-15 c.

Ices (*gelato*) of every possible variety are supplied at the cafés at 50-90 c. per portion; or half a portion (*mezza*) may be ordered. *Sorbetto*, or half-frozen ice, is much in vogue in the forenoon. *Granita* is water-ice (*lmonata*, lemon; *aranciata*, orange; *di caffè*, coffee). *Ghiacciate* and *epremute*, lemonade flavoured with fruit syrup, may be recommended to ladies. *Gassosa*, aerated lemonade, is also frequently ordered. The waiters expect a sou or more, according to the amount of the payment.

The principal Parisian and Viennese newspapers (*giornali*) are to be found at all the larger cafés, English less often. Italian papers (5-10 c.) are everywhere offered by newsvendors. The *Corriera della Sera* (p. 114) gives most of the foreign despatches.

Birrerie, corresponding to the French 'Brasseries', are now found in all the larger towns and chief resorts of visitors. Munich, Pilsen, or Gratz beer may generally be procured at these. A small glass (*piccola tazza*) costs 30-40 c., a large glass (generally holding *un mezzo litro*) 50-60 c. Luncheon may usually be obtained at these.

Cigars (*Sigari*) in Italy are a monopoly of Government, and usually bad: *Conchas* and *Trabucos*, 20 c., *Minghettis*, 15 c., *Grimaldis*, 10 c., *Virginias*, 7½, 12, or 15 c., *Toscani*, *Napoletani*, *Cavours*, 7½-10 c., etc. Good imported cigars may be bought at the better shops in the large towns for 25-60 c. each, and also foreign cigarettes. — Travellers who import their own cigars, paying the heavy duty, should keep the customs receipt, as they are liable to be challenged,

e.g. by the octroi officials (p. xiv). — Passers by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

XI. Sights. Theatres. Shops.

The larger Churches are open in the morning till 12, and generally again from 2, 3, or 4 to 7 p.m., while the most important are often open the whole day. Many of the smaller churches are open only till 8 or 9 a.m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals and for a week or two before Easter the works of art are often entirely concealed by the temporary decorations. Those always covered are shown by the verger (*sagrestano*), who expects 30-50 c. from a single traveller, more from a party (p. xv).

Museums, picture-galleries, etc., are usually open from 9 or 10 to 4 o'clock. All the collections which belong to government are open free on Sun. and holidays, but on week-days a charge is usually made. Gratuities are forbidden. The collections are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), Easter Sunday, Ascension Day (Ascensione), Whitsunday, Fête de Dieu (Corpus Christi), the Festa dello Statuto (first Sunday in June), Assumption of the Virgin (Assunzione; 15th Aug.), Nativity of the Virgin (8th Sept.), Festival of the Annunciation (26th Mar.), All Saints' Day (1st Nov.), and Christmas Day; also the birthdays of the king (11th Nov.) and queen (8th Jan.). The arrangements, however, vary in different places. For Florence, see p. 486.

Artists, archaeologists, and scholars, on making application to the Ministry of Education on a stamped form (1 fr. 20 c.), receive free tickets (*tessera di libero ingresso*), valid all over the country. For a single town the application is made to the Director of the Gallery (stamp 60 c.). The application must be accompanied by an unmounted photograph and by a certificate from a university or some similar body, countersigned by an Italian consul in the applicant's country.

Theatres. Performances begin at 8, 8.30, or 9, and terminate at midnight or later. In the large theatres, in which the season (*stagione*) frequently lasts only from St. Stephen's Day (Dec. 26th) to the end of the Carnival, operas and ballets are exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. The pit (*platée*), to which the '*biglietto d'ingresso*' gives access, has standing-room only; for seats additional tickets must be taken (usually in advance in the larger towns). A box (*palcò di primo, secondo, terzo ordine*), which must always be secured in advance, is the pleasantest place for ladies or for a party of several persons. Evening dress is generally worn in the boxes. Other reserved seats are the *polltrone* (front stalls) and the *posti distinti or sedie* (rear stalls). In some of the larger theatres good seats may be obtained in the *anfiteatro* or *prima galleria*. The theatre is the usual

evening-resort of the Italians, who seldom observe strict silence during the performance of the orchestra. The intervals between the acts are usually very long. Cloak-rooms are found only in a few of the best theatres. Gentlemen usually wear their hats until the curtain rises.

Shops. Fixed prices have of late become much more general in N. Italy, but a reduction may usually be obtained on purchases of large amount. The traveller's demeanour should be polite but decided. Purchases should never be made in presence of a valet-de-place or through the agency of a hotel-employee. These individuals, by tacit agreement, receive a commission on the purchase-money, which of course comes out of the purchaser's pocket. On the other hand, the presence of an Italian friend is a distinct advantage.

An active trade is driven in spurious antiquities, especially in Venice and Florence. Ancient works of art should never be purchased without a written guarantee of their authenticity. The 'lucky discoveries' offered by the smaller dealers are usually nothing but traps for the unwary.

Some caution is necessary in buying articles to be sent home. The full amount should never be paid until the package has arrived and its contents have been examined. If the shopkeeper does not agree to a written agreement as to the method of packing, the means of transport, and compensation for breakages, it is advisable to cut the transaction short. The transmission of large objects should be entrusted to a goods-agent.

XII. Post Office. Telegraph.

In the larger towns the Post Office is open daily from 8 a.m. to 8 or 9.30 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

Letters (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. The surname (*cognome*; Christian name, *nome*) should be underlined. When asking for letters the traveller, should show his visiting-card instead of pronouncing his name. Postage-stamps (*francobolli*) are sold at the post-offices and tobacco-shops. The mail-boxes (*bucca* or *cassetta*) are labelled '*per le lettere*', for letters, and '*per le stampe*', for printed matter.

LETTERS of 15 grammes ($\frac{1}{8}$ oz., about the weight of three sous) by town-post 5 c., to the rest of Italy 20 c., abroad (*per l'estero*) 25 c. The penalty (*segnatassa*) for insufficiently prepaid letters is double the deficiency. — **POST CARDS** (*cartolina postale*) for town-post 5 c., for the rest of Italy and abroad 10 c., reply-cards (*con risposta pagata*), inland 15 c., abroad 20 c. — **LETTER CARDS** (*biglietto postale*) for town-post 5 c., for the rest of Italy 20 c., for abroad 25 c. — **BOOK PACKETS** (*stampe sotto fascia*), 2 c. per 50 grammes, for abroad 5 c. — **REGISTRATION FEE** (*raccomandazione*) for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed '*raccomandata*'. — **POST OFFICE ORDERS**, see p. xii. Sums not exceeding 25 fr. may be sent within Italy by the so called *cartolina vaglia* (fee 10 c. for 1-5 fr. and 5 c. for each 5 fr. more). Money may also be transmitted by telegraph. To secure registered letters or the payment of money orders, the stranger must show his passport or be identified by two witnesses known to the postal authorities. It is therefore often convenient to arrange to have the money sent to one's landlord.

PARCEL POST. Parcels not exceeding 5 kg. (11 lbs.) in weight or 20 cubic decimètres in size (longest dimension not more than 60 centimètres, or about 2 ft.) may be sent by post in Italy for 80 c., to England, via France, 2 fr. 75 c. The parcels must be carefully packed and sealed and may not contain anything in the shape of a letter. Parcels for abroad must be accompanied by two customs-declarations on forms for the purpose. Articles not liable to duty (such as flowers, etc.) are best sent as samples of no value (*campione senza valore*) in Italy 2 c. per 50 gr., abroad 10 c. up to 50 gr., then 5 c. for each 50 gr. more.

Telegrams. For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr. : Great Britain 26, France 14, Germany 14, Switzerland 6-14, Austria 6-14, Belgium 19, Holland 23, Denmark 23, Russia 42, Sweden 26, Norway 34 c. To America from 3¾ fr. per word upwards, according to the state. Within the kingdom of Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special haste (*telegrammi urgenti*), which take precedence of all others, may be sent at thrice the above rates.

XIII. Climate. Winter Stations. Seaside Resorts. Health.

It is a common error on the part of those who visit Italy for the first time to believe that beyond the Alps the skies are always blue and the breezes always balmy. It is true that the traveller who has crossed the Splügen, the Brenner, or the St. Gotthard in winter, and finds himself in the district of the N. Italian lakes, cannot fail to remark what an admirable barrier against the wind is afforded by the central chain of the Alps. The average winter-temperature (December, January, and February) here is 37-40° Fahr. as compared with 28-32° on the N. side of the mountains. Places nestling close to the S. base of the Alps, such as *Locarno* (winter-temperature 37° Fahr.), *Pallanza* (38.5°), *Arco* (38.75°), and *Gardone-Riviera* (40°), thus form an excellent intermediate stage between the bleak winter of N. Europe and the semi-tropical climate of the Riviera or S. Italy. A peculiarity of the climate here is afforded by the torrents of rain which may be expected about the equinoctial period. The masses of warm and moisture-laden clouds driven northwards by the S. wind break against the Alpine chain, and discharge themselves in heavy showers, which fill the rivers and occasion the inundations from which Lombardy not unfrequently suffers. If, however, the traveller continues his journey towards the S. through the plain of Lombardy he again enters a colder and windy region. The whole plain of the Po, enclosed by snow-capped mountains, exhibits a climate of a thoroughly continental character; the summer is as hot as that of Sicily, while the winter is very cold, the mean temperature being below 35° Fahr. or about equal to that of the lower Rhine. In Milan the thermometer sometimes sinks below zero. Changes of weather, dependent upon the direction of the wind, are fre-

quent; and the humidity of the atmosphere, occasioned in part by the numerous canals and rice-marshes, is also very considerable. A prolonged residence in Turin or Milan should therefore be avoided by invalids, while even robust travellers should be on their guard against the trying climate. As we approach the Adriatic Sea the climate of the Lombard plain loses its continental character and approximates more closely to that of the rest of the peninsula. The climatic peculiarities of *Venice* are described at p. 264.

As soon as we cross the mountains which bound the S. margin of the Lombard plain and reach the Mediterranean coast, we find a remarkable change in the climatic conditions. Here an almost uninterrupted series of winter-resorts extends along the Ligurian Riviera as far S. as *Leghorn*, and these are rapidly increasing both in number and popularity. The cause of the mild and pleasant climate at these places is not far to seek. The Maritime Alps and the Ligurian Apennines form such an admirable screen on the N., that the cold N. winds which pass these mountains do not touch the district immediately at their feet, but are first perceptible on the sea 6-10 M. from the coast. It is of no unfrequent occurrence in the Riviera that the harbours are perfectly smooth while the open sea is agitated by a brisk tempest. Most of the towns and villages on the coast lie in crescent-shaped bays, opening towards the S., while on the landward side they are protected by an amphitheatre of hills. These hills are exposed to the full force of the sun's rays, and the limestone of which they are composed absorbs an immense amount of heat. It is therefore not to be wondered at that these hothouses of the Riviera show a higher temperature in winter than many places much farther to the S. Thus, while the mean temperature of Rome in the three coldest months is 46° Fahr., that of the Riviera is 48-50° (*Nervi* 48°, *San Remo* 50°; *Pisa*, on the other hand, only 42°).

It would, however, be a mistake to suppose that this strip of coast is entirely free from wind. The rapid heating and cooling of the strand produces numerous light breezes, while the rarefaction of the masses of air by the strength of the sun gives rise to strong currents rushing in from the E. and W. to supply the vacuum. The most notorious of these coast-winds is the *Mistral*, which is at its worst at Avignon and other places in the Rhône Valley (see *Baedeker's Southern France*). The N.E. wind on the contrary is much stronger in Alassio and San Remo than on the coast of Provence. The *Scirocco* as known on the Ligurian coast is by no means the dry and parching wind experienced in Sicily and even at Rome; passing as it does over immense tracts of sea, it is generally charged with moisture and is often followed by rain.

The prevalent belief that the Riviera has a moist climate, on account of its proximity to the sea, is natural but erroneous. The atmosphere, on the contrary, is rather dry, especially in the W.

half of it, while the humidity rapidly increases as we approach the Riviera di Levante. The same holds good of the rainfall. While *San Remo* has 45 rainy days between November and April, *Nervi* has 54, and *Pisa* 57. The average number of rainy days during the three winter months in the Riviera is 16. Snow is rarely seen; it falls perhaps once or twice in the course of the winter, but generally lies only for a few hours, while many years pass without the appearance of a single snow-flake. Fogs are very rare on the Ligurian coast; but a heavy dew-fall in the evening is the rule. In comparison with the Oisalpine districts, the Riviera enjoys a very high proportion of bright, sunny weather.

The above considerations will show that it is often necessary to discount the unpropitious opinions of those who happen to have visited the Riviera under peculiarly unfavourable climatic conditions. Not only do the ordinary four seasons differ from each other on the Riviera, but the different parts of winter are also sharply discriminated. A short rainy season may be counted on with almost complete certainty between the beginning of October and the middle of November, which restricts, but by no means abolishes, open-air exercise. Then follows from December to February usually an uninterrupted series of warm and sunshiny days, but invalids have sometimes to be on their guard against wind. March here, as elsewhere in the south, is the windiest month of all, but is much less boisterous in the Italian part of the Riviera than in Provence. April and May are delightful months for those who require out-door life in a warm climate.

The mildness of the climate of the Riviera requires, perhaps, no better proof than its rich southern vegetation. The *Olive*, which is already found in the neighbourhood of the N. Italian lakes, here attains its full growth, while the *Eucalyptus globulus* (which grows rapidly and to an astonishing height), the *Orange*, the *Lemon*, and several varieties of *Palms* also flourish.

The geological character of the Riviera is also of sanitary significance. The prevailing formation is limestone, which absorbs the sun's rays with remarkable rapidity and radiates it with equal speed, thus forming an important factor in making the most of the winter sunshine. On account of its softness it is also extensively used for road-making, and causes the notorious dust of the Riviera, which forms the chief objection to a region frequented by so many persons with weak lungs. The authorities of the various health-resorts, however, take great pains to mitigate this evil as far as practicable. After heavy rain the roads are apt to be very muddy.

The advantages that a winter-residence in the Riviera, in contradistinction to the climate of northern Europe, offers to invalids and delicate persons, are a considerably warmer and generally dry atmosphere, seldom disturbed by storms, yet fresh and pure, a more

cheerful sky, and comparative immunity from rain. The 'invalid's day', or the time during which invalids may remain in the open air with impunity, lasts here from 10 a.m. to 4 p.m. The general effect of a prolonged course of open-air life in the Riviera may be described as a gentle stimulation of the entire physical organism. It is found particularly beneficial for convalescents, the debilitated, and the aged; for children of scrofulous tendency; and for the martyrs of gout and rheumatism. The climatic cure of the Riviera is also often prescribed to patients with weak chests, to assist in the removal of the after-effects of inflammation of the lungs or pleurisy, or to obviate the danger of the formation of a chronic pulmonary discharge. The dry and frequently-agitated air of the Riviera is, however, by no means suitable for every patient of this kind, and the immediate vicinity of the sea is particularly unfavourable to cases of a feverish or nervous character. The stimulating effects of the climate are then often too powerful, producing sleeplessness and unwholesome irritation. The dry air of the Riviera di Ponente is also prejudicial to many forms of inflammation of the wind-pipe and bronchial tubes, which derive benefit from the air of Nervi, Pisa, or Ajaccio. Cases of protracted nephritis or diabetes, on the contrary, often obtain considerable relief from a residence here.

The season on the Ligurian coast lasts from about the beginning of October to the middle of May. In September it is still too hot, and in March it is so windy that many patients are obliged to retire farther inland. Many invalids make the mistake of leaving the Riviera too soon, and thus lose all the progress they have made during the winter, through reaching home in the unfavourable transition period between winter and spring. It is better to spend April and May at some intermediate station, such as *Pallanza*, *Cannero*, *Locarno*, *Lugano*, or *Gardone Riviera*.

Good opportunities for sea-bathing are offered at many points on the Mediterranean coast of N. Italy, such as *Alasio*, *Savona*, *Pegli*, *Spesia*, *Viareggio*, *Leghorn*, and *Venice*. The Mediterranean is almost tideless; it contains about 41 per cent of common salt, a considerably higher proportion than the Atlantic; its average temperature during the bathing-season is 71° Fahr. The bathing-season on the Ligurian coast begins in April, or at latest in May, and lasts till November, being thus much longer than the season at any English seaside-resort.

Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Woollen underclothing is especially to be recommended. A cloak or shawl should be carried to neutralise the often considerable difference of temperature between the sunshine and the shade. In visiting picture-galleries or churches on

warm days it is advisable to drive thither and walk back, as otherwise the visitor enters the cool building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun, Christians in the shade. Umbrellas, or spectacles of coloured glass (grey, concave glasses to protect the whole eye are best), may be used with advantage. Blue vells are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing.

Great care should also be taken in the selection of an apartment. Carpets and stoves are indispensable in winter. A southern aspect in winter is an absolute essential for delicate persons, and highly desirable for the robust. The visitor should see that all the doors and windows close satisfactorily. Windows should be closed at night. If there is the slightest suspicion of dampness in the bed-clothes, recourse should be had to the warming-pan (*mettere il fuoco nel letto*).

Health. English and German medical men are to be met with in the larger cities, and in most of the wintering-stations of the Riviera. English and German chemists, where available, are recommended in preference to the Italian, whose drugs are at once dearer and of poorer quality. Foreigners frequently suffer from diarrhœa in Italy, which is generally occasioned by the unwonted heat. The homœopathic tincture of camphor may be mentioned as a remedy, but regulated diet and thorough repose are the chief desiderata. A small portable medicine-case, such as those prepared and stocked with tabloid drugs by *Messrs. Burroughs, Wellcome, & Co.*, Holborn Viaduct, London, will often be found useful.

Italian Art.

A Historical Sketch by Professor Anton Springer.

One of the primary objects of the enlightened traveller in Italy is usually to form some acquaintance with its treasures of art. Even those whose usual avocations are of the most prosaic nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their influence at every step, and involuntarily becomes susceptible to their power. A single visit can hardly suffice to enable any one justly to appreciate the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive; but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class, the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised. The following observations, therefore, will hardly be deemed out of place in a work designed to aid the traveller in deriving the greatest possible amount of enjoyment and instruction from his sojourn in Italy.

The two great epochs in the history of art which principally arrest the attention are those of *Classic Antiquity*, and of the 16th century, the culminating period of the so-called *Renaissance*. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It is a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dates from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals, and have acquired a deeper insight into the development of Hellenic art, an indis-

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criminate confusion of Greek and Roman styles is no longer to be apprehended. We are now well aware that the highest perfection of ancient architecture is realised in the Hellenic temple alone. The Doric order, in which majestic gravity is expressed by massive proportions and by a symmetrical decoration,

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ROMAN
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which at the same time subserves a practical purpose, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple-architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to, and continually reproduced. Thus in numerous cases, where the more ancient Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

This supremacy of Greek intellect in Italy was established in a twofold manner. In the first place Greek colonists introduced their ancient native style into their new homes. This is proved by the existence of several Doric temples in Sicily, by the so-called Temple of Neptune at *Paestum*, as well as by the ruins at *Metapontum*. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans had begun to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) became re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, or entirely renounce independent effort. This remark applies especially to

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ARCHITECTURE.

their **ARCHITECTURE**. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of stone-cutting, and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature. The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several stories in height. No precise model was afforded by Greek architecture, and yet the current Greek forms appeared too beautiful to be lightly disregarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders, and their originally unalterable coherence were thereby sacrificed, and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative character; but the aggregate effect is always imposing. Attention must be directed to the several-storied structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly arrests the eye; and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must also be examined, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (*e.g.* as members of a *façade*), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals.

It is true that in the districts to which this volume of the Handbook is devoted, the splendour and beauty of ancient art is not so prominently illustrated as in Rome or S. Italy. Nevertheless N. Italy also contains many interesting relics of Roman architecture (such as the Amphitheatre at *Verona*, the Triumphal Arches at *Aosta* and *Susa*, etc.), and the traveller will find ample food for his admiration in the antique sculptures in the collections at Turin, Brescia, Mantua, and Florence. — Upper Italy and Tuscany stand, on the other hand, in the very forefront of the artistic life of the middle ages and early Renaissance, and Venice may boast of having brilliantly unfolded the glories of Italian painting at a time when that art had sunk at Rome to its nadir. In order, however, to place the reader at a proper point of view for appreciating the development of art in N. Italy, it is necessary to give a sketch of the progress of Italian art in general from the early middle ages onwards.

In the 4th century the heathen world, which had long been in a tottering condition, at length became Christianised, and a new period of art began. This is sometimes erroneously regarded as the result of a forcible rupture from ancient

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PERIOD
OF ART.

Roman art, and a sudden and spontaneous invention of a new style. But the eye and the hand adhere to custom more tenaciously than the mind. While new ideas, and altered views of the character of the Deity and the destination of man were entertained, the wonted forms were still necessarily employed in the expression of these thoughts. Moreover the heathen sovereigns had by no means been unremittingly hostile to Christianity (the most bitter persecutions did not take place till the 3rd century), and the new doctrines were permitted to expand, take deeper root, and organise themselves in the midst of heathen society. The consequence was, that the transition from heathen to Christian ideas of art was a gradual one, and that in point of form early Christian art continued to follow up the lessons of the ancient. The best proof of this is afforded by the paintings in the Roman CATACOMBS, the burial-places of the early Christian community. In these the artistic principles of pagan antiquity are adhered to, alike in decorative forms, design, choice of colour, grouping of figures, and treatment of subject. Even the SARCOPHAGUS SCULPTURES of the 4th and 5th centuries differ in purport only, and not in technical treatment, from the type exhibited in the tomb-reliefs of heathen Rome. Five centuries elapsed before a new artistic style sprang up in painting and in the greatly neglected plastic arts. Meanwhile architecture had developed itself commensurately with the requirements of Christian worship, and, in connection with the new modes of building, painting acquired a different character.

The term **BASILICA STYLE** is often employed to designate early Christian architecture down to the 10th century. The Roman **CHURCH ARCHITECTURE** forensic basilicas, which are proved to have existed in the **TOWN** fora of most of the towns of the Roman empire, served as courts of judicature and public assembly-halls. The belief that these were afterwards fitted up for the purposes of Christian worship is now exploded, but in their main features they served as models for the construction of Christian churches. After the 4th cent. the following became the established type of the Christian basilica. In front is a quadrangular fore-court (atrium), of the same width as the basilica itself, surrounded with an open colonnade and provided with a fountain (cantharus) for the ablutions of the devout. This forms the approach to the interior of the church, which usually consisted of a nave and two aisles, the latter lower than the former, and separated from it by two rows of columns, the whole terminating in a semicircle (apsis). In front of the apse there was sometimes a transverse space (transept); the altar, surmounted by a columnar structure, occupied a detached position in the apse; the space in front of it, bounded by cancelli or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early-Christian basilicas exhibit a

neglect of external architecture, the chief importance being attached to the interior, the decorations of which, however, especially in early mediæval times, were often procured by plundering the ancient Roman edifices, and transferring the spoil to the churches with little regard to harmony of style and material. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed on them by papal piety; while the chief decoration of the walls consisted of mosaics, especially those covering the background of the apse and the 'triumphal' arch which separates the apse from the nave. The mosaics, as far at least as the material was concerned, were of a sterling monumental character, and contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned, and the harsh and austere style erroneously termed Byzantine gradually introduced.

Christian art originated at Rome, but its development was actively promoted in other Italian districts, especially at RAVENNA, where during the Ostrogothic supremacy (493-589), as well as under the succeeding Byzantine empire, architecture BYZANTINE
STYLE. was zealously cultivated. The basilica-type was there more highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the interior appropriately moulded with reference to the superincumbent arches. There, too, the art of mosaic painting was sedulously cultivated, exhibiting in its earlier specimens (in the *Baptistery of the Orthodox* and *Tomb of Galla Placidia*) greater technical excellence and better drawing than the contemporaneous Roman works. At Ravenna the Western style also appears in combination with the Eastern, and the church of *San Vitale* (dating from 547) may be regarded as a fine example of a Byzantine structure.

The term 'BYZANTINE' is often misapplied. Every work of the so-called dark centuries of the middle ages, everything in architecture that intervenes between the ancient and the Gothic, everything in painting which repels by its uncouth, ill-proportioned forms, is apt to be termed Byzantine; and it is commonly supposed that the practice of art in Italy was entrusted exclusively to Byzantine hands from the fall of the Western Empire to an advanced period of the 13th century. This belief in the universal and unqualified prevalence of the Byzantine style, as well as the idea that it is invariably of a clumsy and lifeless character, is entirely unfounded. The forms of Byzantine architecture are at least strongly and clearly defined. While the basilica is a long-extended hall, over which the eye is compelled to range until it finds a natural resting-place in the recess of the apse, every Byzantine structure may be circumscribed with a curved line. The aisles, which in the basilica run parallel with the nave, degenerate in the Byzantine style to narrow and in-

significant passages; the apse loses its intimate connection with the nave, being separated from it; the most conspicuous feature in the building consists of the central square space, bounded by four massive pillars which support the dome. These are the essential characteristics of the Byzantine style, which culminates in the magnificent church of St. Sophia at Constantinople, and prevails throughout Oriental Christendom, but in the West, including Italy only, occurs sporadically. With the exception of the churches of San Vitale at Ravenna, and St. Mark at Venice, the edifices of Lower Italy alone show a frequent application of this style.

THE BYZANTINE imagination does not appear to have exercised a greater influence on the growth of other branches of Italian art than on architecture. A brisk traffic in works of art was carried on by Venice, Amalfi, and other Italian towns, with the Levant; the position of Constantinople resembled that of the modern Lyons; silk wares, tapestry, and jewellery were most highly valued when imported from the Eastern metropolis. Byzantine artists were always welcome visitors to Italy, Italian connoisseurs ordered works to be executed at Constantinople, chiefly those in metal, and the superiority of Byzantine workmanship was universally acknowledged. All this, however, does not justify the inference that Italian art was quite subordinate to Byzantine. On the contrary, notwithstanding various external influences, it underwent an independent and unbiassed development, and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the early mediæval immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, yet an entire departure from native tradition, or a serious conflict of the latter with extraneous innovation never took place. It may be admitted, that in the massive columns and cumbrous capitals of the churches of Upper Italy, and in the art of vaulting which was developed here at an early period, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures, traces of Arabian and Norman influence are unmistakable. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition and the national idea of form might be repressed but they could not be obliterated.

About the middle of the 11th century a zealous and promising artistic movement took place in Italy, and the seeds were sown which three or four centuries later yielded so luxuriant a growth. As yet nothing was matured, nothing

completed, the aim was obscure, the resources insufficient; meanwhile architecture alone satisfied artistic requirements, the attempts at painting and sculpture being barbarous in the extreme; these, however, were the germs of the subsequent development of art observable as early as the 11th and 12th centuries. This has been aptly designated the Romanesque period (11th-13th cent.), and the then prevalent forms of art the **Romanesque Style**. As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their filial relation to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its immediate descent from the art of that people. The Tuscan towns were the principal scene of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active party conflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined, the difference between its character and that of contemporaneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches are unquestionably the more organically conceived, the individual parts are more inseparable and more appropriately arranged. But the subordination of all other aims to that of the secure and accurate formation of the vaulting does not admit of an unrestrained manifestation of the sense of form. The columns are apt to be heavy, symmetry and harmony in the constituent members to be disregarded. On Italian soil new architectural ideas are rarely found, constructive boldness not being here the chief object; on the other hand, the decorative arrangements are richer and more grateful, the sense of rhythm and symmetry more pronounced. The cathedral of Pisa or the church of San Miniato near Florence, both founded as early as the 11th century, may be taken as an example of this. The interior with its rows of columns, the mouldings throughout, and the flat ceiling recall the basilica-type; while the exterior, especially the façade destitute of tower, with the small arcades one above the other, and the variegated colours of the courses of stone, presents a fine decorative effect. At the same time the construction and decoration of the walls already evince a taste for the elegant proportions which we admire in later Italian structures; the formation of the capitals, and the design of the outlines prove that the precepts of antiquity were not entirely forgotten. A peculiar conservative spirit pervades the mediæval architecture of Italy; artists do not aim at an unknown and remote object; the ideal which they have in view, although perhaps instinctive-

ly only, lies in the past; to conjure up this, and bring about a Renaissance of the antique, appears to be the goal of their aspirations. They apply themselves to their task with calmness and concentration, they indulge in no bold or novel schemes, but are content to display their love of form in the execution of details. What architecture as a whole loses in historical attraction is compensated by the beauty of the individual edifices. While the North possesses structures of greater importance in the development of art, Italy boasts of a far greater number of pleasing works.

There is hardly a district in Italy which does not boast of interesting examples of Romanesque architecture. At *Verona* we may mention the famous church of St. Zeno, with its sculptured portals. In the same style are the cathedrals of *Ferrara*, *Modena*, *Parma*, and *Piacenza*, the church of Sant' Ambrogio at *Milan*, with its characteristic fore-court and façade, and that of San Michele at *Pavia*. Tuscany abounds with Romanesque edifices. Among these the palm is due to the cathedral of *Pisa*, a church of spacious dimensions in the interior, superbly embellished with its marble of two colours and the rows of columns on its façade. To the same period also belong the neighbouring Leaning Tower and the Baptistery. The churches of *Lucca* are copies of those at *Pisa*. Those of *Florence*, however, such as the octagonal, dome-covered Baptistery and the above-mentioned church of San Miniato, exhibit an independent style.

The position occupied by Italy with regard to Gothic architecture is thus rendered obvious. She could not entirely ignore its influence, although incapable of according an unconditional reception to this, the highest development of vault-architecture. Gothic was introduced into Italy in a mature and perfected condition. It did not of necessity, as in France, develop itself from the earlier (Romanesque) style, its progress cannot be traced step by step; it was imported by foreign architects and adopted as being in consonance with the tendency of the age; it found numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianising influences. It was so far transformed that the constructive constituents of Gothic are degraded to a decorative office, and the national taste thus became reconciled to it. The cathedral of *Milan* cannot be regarded as a fair specimen of Italian Gothic, but this style must rather be sought for in the mediæval cathedrals of *Florence*, *Siena*, *Orvieto*, in the church of San Petronio at *Bologna*, and in numerous secular edifices, such as the Loggia dei Lanzi at *Florence*, the communal palaces of towns in Central Italy, and the palaces of *Venice*. An acquaintance with true Gothic construction, so contracted notwithstanding all its apparent richness, so exclusively adapted to practical requirements, can certainly not be acquired from these cathedrals. The spacious

interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north seem to produce a sense of oppression, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials and canopies, prove that an organic coherence of the different architectural distinguishing members was here but little considered. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent flying buttresses are frequently wanting in Italian Gothic edifices, — whether to their disadvantage, it may be doubted. It is not so much the sumptuousness of the materials which disposes the spectator to pronounce a lenient judgment, as a feeling that Italian architects pursued the only course by which the Gothic style could be reconciled with the atmosphere and light, the climate and natural features of Italy. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalised, especially as at the same period the other branches of art also aimed at a greater degree of nationality, and entered into a new combination with the fundamental trait of the Italian character, that of retrospective adherence to the antique.

The apparently sudden and unprepared-for revival of ancient ideals in the 13th century is one of the most interesting phenomena in the history of art. The Italians themselves could only account for this by attributing it to chance. The popular of ANCIENT story was that the sculptor NICCOLÒ PISANO (ca. 1208-80) ART IDEALS. was induced by an inspection of ancient sarcophagi to exchange the prevailing style for the ancient, and indeed in one case we can trace back a work of his to its antique prototype. We refer to a relief on the pulpit in the Baptistery at Pisa, several figures in which are borrowed from a Bacchus vase still preserved in the Campo Santo of that city (pp. 408, 410). Whether Niccolò Pisano was a member of a local school or was trained under foreign influences we are as yet unable to determine. His sculptures on the pulpits in the Baptistery of Pisa and the Cathedral of Siena introduce us at once into a new world. It is not merely their obvious resemblance to the works of antiquity that arrests the eye; a still higher charm is exercised by the peculiarly fresh and direct life that animates the separate figures. By his son, *Giovanni Pisano* (ca. 1250-ca. 1328) and his followers of the *Pisan School*, ancient characteristics were placed in the background, and importance was attached solely to life and expression (*e.g.* reliefs on the façade of the Cathedral at Orvieto). Artists now began to impart to their compositions the impress of their own peculiar views, and the public taste for poetry, which had already strongly manifested itself, was now succeeded by a love of art also.

From this period (14th century) therefore the Italians date the origin of their modern art. Contemporaneous writers who observed the change of views, the revolution in sense of form, and the superiority of the more recent works in life and ex- RISE OF MODERN ART.

pression, warmly extolled their authors, and zealously proclaimed how greatly they surpassed their ancestors. But succeeding generations began to lose sight of this connection between ancient and modern art. A mere anecdote was deemed sufficient to connect **Giotto di Bondone** (1276-1337), the father of modern Italian art, with **GIOVANNI CIMABUÈ** (d. after 1302), the most celebrated representative of the earlier style. (Cimabue is said to have watched Giotto, when, as a shepherd-boy, relieving the monotony of his office by tracing the outlines of his sheep in the sand, and to have received him as a pupil in consequence.) But it was forgotten that a revolution in artistic ideas and forms had taken place at Rome and Siena still earlier than at Florence, that both Cimabue and his pupil Giotto had numerous professional brethren, and that the composition of mosaics, as well as mural and panel-painting, was still successfully practised. Subsequent investigation has rectified these errors, pointed out the Roman and Tuscan mosaics as works of the transition-period, and restored the Sienese master **Duccio** (ca. 1300), who was remarkable for his sense of the beautiful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur, who before entering Italy has become acquainted with Giotto from insignificant easel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, and cumbersome masses of drapery as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art, and why the name of the old Florentine master is only second in popularity to that of Raphael. The fact is that **Giotto's** Giotto's celebrity is not due to any single perfect work of **INFLUENCE.** art. His indefatigable energy in different spheres of art, the enthusiasm which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, in order that his place in history may be understood. Even when, in consonance with the poetical sentiments of his age, he embodies allegorical conceptions, as poverty, chastity, obedience, or displays to us a ship as an emblem of the Church of Christ, he shows a masterly acquaintance with the art of converting what is perhaps in itself an ungrateful idea into a speaking, lifelike scene. Giotto is an adept in narration, in imparting a faithful reality to his compositions. The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as **Duccio**, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalised in art by Giotto. This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to

his artistic and novel conceptions. On these grounds therefore Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his century, and succeeding generations founded a regular school of art in his name. As in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence boasted of specimens of art in the style of Giotto, and almost every town in Central Italy in the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the churches of *Santa Croce* (especially the choir chapels) and *Santa Maria Novella* at Florence. Beyond the precincts of the Tuscan capital the finest works of Giotto are to be found at *Assisi* and in the *Madonna dell' Arena* at *Padua*, where about 1306 he executed a representation of scenes from the lives of the Virgin and the Saviour. The *Campo Santo* of *Pisa* (p. 408) affords specimens of the handiwork of his pupils and contemporaries. In the works on the walls of this unique national museum the spectator cannot fail to be struck by their finely-conceived, poetical character (e.g. the Triumph of Death), their sublimity (Last Judgment, Trials of Job), or their richness in dramatic effect (History of St. Rainerus, and of the Martyrs Ephesus and Potitus).

In the 15th century, as well as in the 14th, *Florence* continued to take the lead amongst the capitals of Italy in matters of art. Vasari attributes this merit to its pure and delicious atmosphere, which he regards as highly conducive to intelligence and refinement. The fact, however, is, that Florence did not itself produce a greater number of eminent artists than other places. During a long period *Siena* successfully vied with her in artistic fertility, and Upper Italy in the 14th century gave birth to the two painters *JACOPO D'AVANZO* and *ALTICHIERI* (paintings in the *Chapel of San Giorgio* in *Padua*, p. 252), who far surpass Giotto's ordinary style. On the other hand, no Italian city afforded in its political institutions and public life so many favourable stimulants to artistic imagination, or promoted intellectual activity in so marked a degree, or combined ease and dignity so harmoniously as Florence. What therefore was but obscurely experienced in the rest of Italy, and manifested at irregular intervals only, was generally first realised here with tangible distinctness. Florence became the birthplace of the revolution in art effected by Giotto, and Florence was the home of the art of the Renaissance, which began to prevail soon after the beginning of the 15th century and superseded the style of Giotto.

FLORENCE
A CRADLE
OF ART.

The word **Renaissance** is commonly understood to designate a revival of the antique; but while ancient art now began to influence artistic taste more powerfully, and its study to be more zealously prosecuted, the essential character of the Renaissance consists by no means exclusively, or even principally, in the imitation of the antique; nor must the term be confined merely to art, as it truly embraces the whole progress of civilisation in Italy during the 15th and 16th centuries. How the Renaissance manifested itself in political life, and the different phases it assumes in the scientific and the social world, cannot here be discussed. It may, however, be observed that the Renaissance in social life was chiefly promoted by the 'humanists', who preferred general culture to great professional attainments, who enthusiastically regarded classical antiquity as the golden age of great men, and who exercised the most extensive influence on the bias of artistic views. In the period of the Renaissance the position of the artist with regard to his work, and the nature and aspect of the latter are changed. The education and taste of the individual leave a more marked impress on the work of the author than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. Artists now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. Mere technical skill by no means satisfies them, although they are far from despising the drudgery of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of a goldsmith); the exclusive pursuit of a single sphere of art is regarded by them as an indication of intellectual poverty, although they aim at mastering the technique of every branch. They work simultaneously as painters and sculptors, and when they devote themselves to architecture, it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sentiments, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious **LEON BATTISTA ALBERTI** (1404-72), who is entitled to the same rank in the 15th century as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and decided tastes, the Renaissance artists necessarily regarded nature and her artistic embodiment with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. She not only afforded an unbounded field to the scientific, but artists also strove to approach her at first by a careful study of her various phenomena. Anatomy, geometry, perspective, and the study of drapery and colour are zealously pursued and practically applied. External

truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the necessary qualities in a perfect work. The realism of the representation is, however, only the basis for the expression of lifelike character and present enjoyment. The earlier artists of the Renaissance rarely exhibit partiality for pathetic scenes, or events which awaken painful emotions and turbulent passions, and when such incidents are represented, they are apt to be somewhat exaggerated. The preference of these masters obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the topic be derived from the Old or the New Testament, from history or fable, it is always transplanted to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine national type are represented as surrounding the patriarchs, visiting Elizabeth after the birth of her son, or witnessing the miracles of Christ. This transference of remote events to the present bears a striking resemblance to the naïve and not unpleasing tone of the chronicler. The development of Italian art, however, by no means terminates with mere fidelity to nature, a quality likewise displayed by the contemporaneous art of the North. A superficial glance at the works of the Italian Renaissance enables one to recognise the higher goal of imagination. The carefully selected groups of dignified men, beautiful women, and pleasing children, occasionally without internal necessity placed in the foreground, prove that attractiveness was pre-eminently aimed at. This is also evidenced by the early-awakened enthusiasm for the nude, by the skill in disposition of drapery, and the care devoted to boldness of outline and accuracy of form. This aim is still more obvious from the keen sense of symmetry observable in all the better artists. The individual figures are not coldly and accurately drawn in conformity with systematic rules. They are executed with refined taste and feeling; harshness of expression and unpleasing characteristics are sedulously avoided, while in the art of the North (e.g. in wood-cuts and engravings) physiognomic fidelity is usually accompanied by extreme rigidity. A taste for symmetry does not prevail in the formation of the individual figure only; obedience to rhythmical precepts is perceptible in the disposition of the groups also, and in the composition of the entire work. The intimate connection between Italian painting (fresco) and architecture naturally leads to the transference of architectural rules to the province of pictorial art, whereby not only the invasion of a mere luxuriant naturalism was obviated, but the fullest scope was afforded to the artist for the execution of his task. For, to discover the most effective proportions, to inspire life into a scene by the very rhythm of the lineaments, are not accomplishments to be acquired by extraneous aid; precise measurement and calculation are here of no avail; a discriminating eye, refined

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taste, and a creative imagination, which instinctively divines the appropriate forms for its design, can alone excel in this sphere of art. This enthusiasm for external beauty and just and harmonious proportions is the essential characteristic of the art of the Renaissance. Its veneration for the antique is thus also accounted for. At first an ambitious thirst for fame caused the Italians of the 15th and 16th centuries to look back to classical antiquity as the era of illustrious men, and ardently to desire its return. Subsequently, however, they regarded it simply as an excellent and appropriate resource, when the study of actual life did not suffice, and an admirable assistance in perfecting their sense of form and symmetry. They by no means viewed the art of the ancients as a perfect whole, or as the product of a definite historical epoch, which developed itself under peculiar conditions; but their attention was arrested by the individual works of antiquity and their special beauties. Thus ancient ideas were re-admitted into the sphere of Renaissance art. A return to the religious spirit of the Romans and Greeks is not of course to be inferred from the veneration for the ancient gods shown during the humanistic period; belief in the Olympian gods was extinct; but just because no devotional feeling was intermingled, because the forms could only receive life from creative imagination, did they exercise so powerful an influence on the Italian masters. The importance of mythological characters being wholly due to the perfect beauty of their forms, they could not fail on this account pre-eminently to recommend themselves to Renaissance artists.

These remarks will, it is hoped, convey to the reader a general idea of the character of the Renaissance. Those who examine the architectural works of the 15th or 16th century should refrain from marring their enjoyment by the not altogether justifiable reflection, that in the Renaissance style no new system was invented, as the architects merely employed the ancient elements, and adhered principally to tradition in their constructive principles and selection of component parts. Notwithstanding the apparent want of organisation, however, great beauty of form, the outcome of the most exuberant imagination, will be observed in all these structures.

Throughout the diversified stages of development of the succeeding styles of Renaissance architecture, felicity of proportion is invariably the aim of all the great masters. To appreciate their success in this aim should also be regarded as the principal task of the spectator, who with this object in view will do well to compare a Gothic with a Renaissance structure. This comparison will prove to him that harmony of proportion is not the only effective element in architecture; for, especially in the cathedrals of Germany, the exclusively vertical tendency, the attention to form without regard to measure, the violation of precepts of rhythm, and a disregard of proportion and the proper ratio of the open to the closed cannot

fail to strike the eye. Even the unskilled amateur will thus be convinced of the abrupt contrast between the mediæval and the Renaissance styles. Thus prepared, he may, for example, proceed to inspect the *Pitti Palace* at Florence, which, undecorated and unorganised as it is, would scarcely be distinguishable from a rude pile of stones, if a judgment were formed from the mere description. The artistic charm consists in the simplicity of the proportions, the justness of proportion in the elevation of the stories, and the tasteful adjustment of the windows in the vast surface of the façade. That the architects thoroughly understood the æsthetic effect of symmetrical proportions is proved by the mode of construction adopted in the somewhat more recent Florentine palaces, in which the roughly hewn blocks (*rustica*) in the successive stories recede in gradations, and by their careful experiments as to whether the cornice surmounting the structure should bear reference to the highest story, or to the entire façade. The same bias manifests itself in Bramante's imagination; and when, after the example of Palladio in church-façades, a single series of columns was substituted for those resting above one another, symmetry of proportion was also the object in view.

From the works of Brunelleschi (p. xlv), the greatest master of the **Early Renaissance**, down to those of Andrea Palladio of Vicenza (p. xlviii), the last great architect of the Renaissance, the works of all the architects of that period will be found to possess many features in common. The style of the 15th century may, however, easily be distinguished from that of the 16th. The Florentine *Pitti*, *Riccardi*, and *Strossi* palaces are still based on the type of the mediæval castle, but other contemporary creations show a closer affinity to the forms and articulation of antique art. A taste for beauty of detail, coeval with the realistic tendency of painting, produces in the architecture of the 15th century an extensive application of graceful and attractive ornaments, which entirely cover the surfaces, and throw the real organisation of the edifice into the background. For a time the true aim of Renaissance art appears to have been departed from; anxious care is devoted to detail instead of to general effect; the re-application of columns did not at first admit of spacious structures; the dome rose but timidly above the level of the roof. But this attention to minutiae, this disregard of effect on the part of these architects, was only, as it were, a restraining of their power, in order the more completely to master, the more grandly to develop the art.

There is no doubt that the Renaissance palaces (among which that of Urbino, mentioned in vol. ii of this Handbook, has always been regarded as pre-eminently typical) are more attractive than the churches. These last, however, though destitute of the venerable associations connected with the mediæval cathedrals, bear ample testimony to the ability of their builders. The churches of Northern

Italy in particular are worthy of examination. The first early Renaissance work constructed in this part of the country was the façade of the *Certosa of Pavia*, a superb example of decorative architecture. Besides the marble edifices of this period we also observe structures in brick, in which the vaulting and pillars form prominent features. The favourite form was either circular or that of the Greek cross (with equal arms), the edifice being usually crowned with a dome, and displaying in its interior an exuberant taste for lavish enrichment. Of this type are the church of the *Madonna della Croce* near *Crema* and several others at *Piacenza* and *Parma* (*Madonna della Steccata*). It was in this region that BRAMANTE prosecuted the studies of which Rome afterwards reaped the benefit. Among the secular buildings of N. Italy we may mention the *Ospedale Maggiore* at *Milan*, which shows the transition from Gothic to Renaissance. The best survey of the palatial edifices built of brick will be obtained by walking through the streets of *Bologna* (p. 362).

The visitor to *Venice* will have an opportunity of tracing within a very limited space the progress of Renaissance architecture. The church of *San Zaccaria* is an example of early Renaissance still in conflict with Gothic, while the richly coloured church of *Santa Maria dei Miracoli* and the *Scuola di San Marco* exhibit the style in its perfection. Foremost among the architects of Venice must be mentioned the *Lombardi*, to whom most of the Venetian buildings of the 15th cent. are attributed; but we shall afterwards advert to the farther progress of Venetian architecture (p. xlviil). One of the most famous architects of N. Italy was FRA GIOCONDO of *Verona* (1495-1515), a monk, a philologist (the discoverer of the letters of the younger Pliny), a botanist, an engineer, and a thoroughly well trained architect, who at a very advanced age, after the death of Bramante, was summoned to Rome to superintend the building of St. Peter's.

Examples of early Renaissance architecture abound in the towns of Tuscany. At *Florence*, the scene of FILIPPO BRUNELLESCHI'S labours (1379-1446), the attention is chiefly arrested by the church of *San Lorenzo* (1425), with its two sacristies (the earlier, after 1421, by Brunelleschi, the later by Michael Angelo, which it is interesting to compare), while the small *Cappella dei Passi* near Santa Croce is also noticeable. The *Palazzo Rucellai* is also important as showing the combination of pilasters with 'rustica', the greatest advance achieved by the early Renaissance. *Siena*, with its numerous palaces, *Pienza*, the model of a Renaissance town, and *Urbino* also afford excellent examples of the art of the Quattrocentists, but are beyond the limits of the present volume. While all these different edifices possess many features in common, they may be classed in a number of groups, differing in material and various other characteristics, and entirely relieving them from any reproach of monotony.

The early Renaissance is succeeded by BRAMANTE's epoch (1444-1514), with which began the golden age of symmetrical construction. With a wise economy the mere decorative portions were circumscribed, while greater significance and more of the Renaissance marked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era are less graceful and attractive than those of their predecessors, but superior in their well defined, lofty simplicity and finished character. Had the *Church of St. Peter* been completed in the form originally designed by Bramante, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations (and vastness of dimensions was the principal aim of the architects) teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form of a Greek cross with rounded extremities, crowned by a dome, possesses concentrated unity, and that the pillar-construction relieved by niches presents a most majestic appearance; nor can it be disputed that in the churches of the Renaissance the same artistic principles are applied as in the universally admired palaces and secular edifices. If the former therefore excite less interest, this is not due to the inferiority of the architects, but to causes beyond their control. The great masters of this culminating period of the Renaissance were RAPHAEL, BALDASSARE PERUZZI, the younger ANTONIO DA SANGALLO of Rome, MICHAEL SANMICHELI of Verona (p. 228), JACOPO SANSOVINO of Venice, and lastly MICHAEL ANGEL. The succeeding generation of the 16th century did not adhere to the style introduced by Bramante, though not reduced by him to a finished system. They aim more sedulously at general effect, so that harmony among the individual members begins to be neglected; they endeavour to arrest the eye by boldness of construction and striking contrasts; or they borrow new modes of expression from antiquity, the precepts of which had hitherto been applied in an unsystematic manner only.

The traveller will become acquainted with the works of Bramante and his contemporaries at Rome (see vol. II of this *Hand-Famous Renaissance Buildings* book), but there are other places also which possess important examples of the 'High Renaissance' style. At Florence, for example, are the *Palazzo Pandolfini* and the *Palazzo Uguccioni*, the former of which is said to have been designed by RAPHAEL; the *Court of the Pitti Palace* by BART. AMMANATI; the *Palazzo Serristori* and the *Palazzo Bartolini* by BACCIO D'AGNOLO. We must also mention Mantua as the scene of the architectural labours of GIULIO ROMANO (p. 236), Verona with its numerous buildings by SANMICHELI (e.g. the *Palazzo Bevilacqua*), and Padua, where GIOVANNI MARIA FALCONETTO (1458-1534) and ANDREA RICCIO, or

properly *Barosco* (*Cappella del Santo*) flourished. At *Venice* the Renaissance culminated in the first half of the 16th cent. in the works of the Florentine *JACOPO SANSOVINO* (properly *TATTI*, 1486-1570), and at *Genoa* in those of *GALRAZZO ALBESI* (1500-1572) of *Perugia* (e.g. *Santa Maria di Carignano*).

In the middle and latter half of the 16th cent, *Venice*, *Genoa*, *ARCHI-* and *Vicenza* were zealous patrons of art. To this period
 TECTURE AT belongs *ANDREA PALLADIO* of *Vicenza* (1518-80; p. 248),
 VENICE. the last of the great Renaissance architects, whose Venetian churches (*San Giorgio Maggiore* and *Redentore*) and *Vicentine* palaces are equally celebrated. The fundamental type of domestic architecture at *Venice* recurs with little variation. The nature of the ground afforded little scope for the caprice of the architect, while the conservative spirit of the inhabitants inclined them to adhere to the style established by custom. Nice distinctions of style are therefore the more observable, and that which emanated from a pure sense of form the more appreciable. Those who have been convinced by careful comparison of the great superiority of the *Biblioteca of Sansovino* (in the *Piazzetta*; p. 275) over the new *Procuratie of Scamossi* (p. 271), although the two edifices exactly correspond in many respects, have made great progress towards an accurate insight into the architecture of the Renaissance.

Much, however, would be lost by the traveller who devoted his
 MINOR attention exclusively to the master-works which have been
 WORKS OF extolled from time immemorial, or solely to the great mon-
 ART. umental structures. As even the insignificant vases (*ma-*
jolicas, manufactured at *Pesaro*, *Urbino*, *Gubbio*, *Faenza*, and *Castel-Durante*) testify to the taste of the Italians, their partiality for classical models, and their enthusiasm for purity of form, so also in inferior works, some of which fall within the province of a mere handicraft, the peculiar beauties of the Renaissance style are often detected, and charming specimens of architecture are sometimes discovered in remote corners of Italian towns. Nor must the vast domain of decorative sculpture be disregarded, as such works, whether in metal, stone, or stucco, inlaid or carved wood (*intarsia*), often verge on the sphere of architecture in their designs, drawing, and style of enrichment.

On the whole it may be asserted that the architecture of the Renaissance, which in obedience to the requirements of modern life
 SCULPTURE manifests its greatest excellence in secular structures, cannot
 OF THE RE- fall to gratify the taste of the most superficial observer.
 NAISSANCE. With the sculpture of the same period, however, the case is different. The Italian architecture of the 15th and 16th centuries still possesses a practical value and is frequently imitated at the present day; and painting undoubtedly attained its highest consummation at the same period; but the sculpture of the Renaissance does not appear to us worthy of revival, and indeed cannot

compete with that of antiquity. Yet the plastic art, far from enjoying a lower degree of favour, was rather viewed by the artists of that age as the proper centre of their sphere of activity. Sculpture was the first art in Italy which was launched into the stream of the Renaissance, in its development it was ever a step in advance of the other arts, and in the popular opinion possessed the advantage of most clearly embodying the current ideas of the age, and of affording the most brilliant evidence of the re-awakened love of art. Owing probably to the closeness of the connection between the plastic art of the Renaissance and the peculiar national culture, the former lost much of its value after the decline of the latter, and was less appreciated than pictorial and architectural works, in which adventitious historical origin is obviously less important than general effect. In tracing the progress of the sculpture of the Renaissance, the enquirer at once encounters serious deviations from strict precepts, and numerous infringements of æsthetic rules. The execution of reliefs constitutes by far the widest sphere of action of the Italian sculptors of the 15th century. These, however, contrary to immemorial usage, are executed in a pictorial style. LORENZO GHIRBERTI (1378-1455), for example, in his celebrated (eastern) door of the Baptistery of Florence, is not satisfied with grouping the figures as in a painting, and placing them in a rich landscape copied from nature. He treats the background in accordance with the rules of perspective; the figures at a distance are smaller and less raised than those in the foreground. He oversteps the limits of the plastic art, and above all violates the laws of the relief-style, according to which the figures are always represented in an imaginary space, and the usual system of a mere design in profile seldom departed from. In like manner the painted reliefs in terracotta by LUCA DELLA ROBBIA (1399-1482) are somewhat inconsistent with purity of plastic form. But if it be borne in mind that the sculptors of the Renaissance did not derive their ideas from a previously defined system, or adhere to abstract rules, the fresh and lifelike vigour of their works (especially those of the 15th century) will not be disputed, and prejudice will be dispelled by the great attractions of the reliefs themselves. The sculpture of the Renaissance adheres as strictly as the other arts to the fundamental principle of representation; scrupulous care is bestowed on the faithful and attractive rendering of the individual objects; the taste is gratified by expressive heads, graceful female figures, and joyous children; the sculptors have a keen appreciation of the beauty of the nude, and the importance of a calm and dignified flow of drapery. In their anxiety for fidelity of representation, however, they do not shrink from harshness of expression or rigidity of form. Their predilection for bronze-casting, an art which was less in vogue in the 16th cent., accords with their love of individualising their charac-

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ers. In this material, decision and pregnancy of form are expressed without restraint, and almost, as it were, spontaneously. Works in marble also occur, but these generally trench on the province of decoration, and seldom display the bold and unfettered aspirations which are apparent in the works in bronze.

The churches have always afforded the most important field for the labours of the Italian sculptors, some of them, such as *Santa Croce* at Florence, the *Frari* and *Santi Giovanni e Paolo* at Venice, and *Sant' Antonio* at Padua, forming very museums of Renaissance sculpture. At the same time many of the wealthier families (the *Medici* and others) embellished their mansions with statuary, and the art of the sculptor was frequently invoked with a view to erect a fitting tribute to the memory of some public benefactor (such as the equestrian statues at *Venice* and *Padua*).

At *Florence*, the cradle of Renaissance sculpture, we become acquainted with Ghiberti and Della Robbia, who have been already mentioned, and with the famous DONATELLO (properly DONATO DI NICCOLÒ DI BETTO BARDI, 1386-1466), who introduced a naturalistic style, which, though often harsh, is full of life and character. The *Judith Group* in the Loggia de' Lanzi is an exaggerated and unpleasing example of this style, the master having aimed at the utmost possible expressiveness, while the lines and contours are entirely destitute of ease. Among Donatello's most successful works on the other hand are his statue of *St. George* and his *Victorious David* in bronze in the Museo Nazionale (p. 478), a collection invaluable to the student of the early Renaissance. The reliefs on the two pulpits in *San Lorenzo* and the sculptures in the sacristy of that church (p. 500) should also be inspected. Donatello's finest works out of Florence are his numerous sculptures in *Sant' Antonio* at *Padua*.

The next sculptor of note was ANDREA VERROCCHIO (1435-88). Most of the other masters of this period (ANTONIO ROSELLINO, MINO DA FIESOLE, DESIDERIO DA SETTIGNANO) were chiefly occupied in the execution of tombstones, and do not occupy a position of much importance; but the life and sense of beauty which characterise the early Renaissance are admirably exemplified in the works of the comparatively unknown MATTEO CIVITALI of *Lucca* (p. 416). Important Florentine masters of the first half of the 16th cent. were GIOV. FRANC. RUSTICI (1474-1554), who was perhaps inspired by Leonardo da Vinci, and particularly ANDREA SANSOVINO (1460-1529), the author of the exquisite group of Christ and the Baptist in the Baptistery at *Florence*, of superb monuments at *Rome* (in the choir of *S. Maria del Popolo*), and of part of the sculptures which adorn the *Santa Casa* near *Ancona*. Northern Italy also contributed largely to the development of the plastic art. The *Certosa* at *Pavia*, for example, afforded occupation during several decades to numerous artists, among whom the most eminent were GIOVANNI ANTONIO

AMADRO (creator of the Cappella Colleoni at Bergamo), and, at a later period, CRISTOFORO SOLARI, surnamed IL GOBBO; Venice abounds in works by the LOMBARDI, including ALESSANDRO LEOPARDI (d. 1522), the most famous sculptor of his period; RICCIO or BRIOSCO (p. xlvii) wrought at Padua; AGOSTINO BUSTI, IL BAMBAJA (ca. 1480-1548), and the above-mentioned CRISTOFORO SOLARI, were actively engaged at Milan; and Modena afforded employment to MAZZONI and BERGARELLI (p. 348), artists in terracotta.

Among the various works executed by these masters, *Monumental Tombs* largely predominate. While these monuments are often of a somewhat bombastic character, they afford an excellent illustration of the high value attached to individuality and personal culture during the Renaissance period. We may perhaps also frequently take exception to the monotony of their style, which remained almost unaltered for a whole century, but we cannot fail to derive genuine pleasure from the inexhaustible freshness of imagination and richness of detail displayed within so narrow limits.

As museums cannot convey an adequate idea of the sculpture of the 15th century, so the picture galleries will not afford an accurate insight into the painting of that period. Sculptures are frequently removed from their original position, many of those belonging to the Florentine churches, for example, having been of late transferred to museums; but mural paintings are of course generally inseparable from the walls which they adorn. Of the frescoes of the 15th century of which a record has been preserved, perhaps one-half have been destroyed or obliterated, but those still extant are the most instructive and attractive examples of the art of this period. The mural paintings in the church of *Santa Maria del Carmine (Cappella Brancacci)* at Florence (p. 509) are usually spoken of as the earliest specimens of the painting of the Renaissance. On material grounds the classification is justifiable, as this cycle of pictures may be regarded as a programme of the earlier art of the Renaissance, the importance of which it served to maintain, even during the age of Raphael. Here the beauty of the nude was first revealed, and here a calm dignity was for the first time imparted to the individual figures, as well as to the general arrangement; and the transformation of a group of indifferent spectators in the composition into a sympathising choir, forming as it were a frame to the principal actors in the scene, was first successfully effected. It is, therefore, natural that these frescoes should still be regarded as models for imitation, and that, when the attention of connoisseurs was again directed during the 18th century to the beauties of the pre-Raphaelite period, the works of MASOLINO(?) and MASACCIO (1401-28) should have been eagerly rescued from oblivion.

A visit to the churches and convents of Florence is well calculated to convey an idea of the subsequent rapid development of the art of

painting, and of the diversified and widely ramifying tendencies, which originally had their root in one and the same impulse or principle. The ancient convent of *Sant' Apollonia* (p. 497) contains the most important works of ANDREA DEL CASTAGNO (1390-1457), who is second only to Masaccio as a representative of the older generation. In the Dominican monastery of San Marco reigns the pious and peaceful genius of FRA GIOVANNI ANGELICO DA FIRENZE (1387-1455), who, though inferior to his contemporaries in dramatic power, vies with the best of them in his depth of sentiment and his sense of beauty, as expressed more particularly by his heads, and who in his old age displayed his well-matured art in the frescoes of the chapel of St. Nicholas in the Vatican. Most important and extensive works are those of DOMENICO GHIRLANDAJO (1449-94): viz.

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the frescoes in Santa Trinità, and those in the choir of Santa Maria Novella, which in sprightliness of conception and in grace of representation are hardly surpassed by any other work of the same period. (The traveller will find it very instructive to compare the former of these works with the mural paintings of Giotto in Santa Croce, which also represent the legend of St. Francis, and to draw a parallel between Ghirlandajo's Last Supper in the church of Ognissanti, and the work of Leonardo da Vinci.)

Although the Tuscan painters exhibit their art to its fullest extent in their mural paintings, their easel-pictures are also well worthy of most careful examination; for it was chiefly through these that they gradually attained to perfection in imparting beauty and dignity to the human form. Besides the two great Florentine galleries (Uffizi and Pitti), the collection of the Academy (p. 492) is also well calculated to afford a survey of the progress of Florentine painting.

Beyond the precincts of Florence, BENOZZO GOZZOLI's charming scenes from the Old Testament on the northern wall of the Campo

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Santo of Pisa (p. 409), truly forming biblical genre-pictures, and his scenes from the life of St. Augustine in *San Gimignano*, FILIPPO LIPPI's frescoes at Prato (p. 428), PIERO DELLA FRANCESCA's Finding of the Cross in San Francesco at Arezzo (p. 534), and lastly LUCA SIGNORELLI's representation of the Last Day in the Cathedral at Orvieto, afford a most admirable review of the character and development of Renaissance painting in Central Italy. Those who cannot conveniently visit the provincial towns will find several of the principal masters of the 15th century united in the mural paintings of the Sistine Chapel at Rome, where SANDRO BOTTICELLI (1446-1510), a pupil of the elder Lippi, COSIMO ROSSELLI, DOM. GHIRLANDAJO, Signorelli, and Perugino (p. liii) have executed a number of rich compositions from the life of Moses and that of Christ.

But an acquaintance with the Tuscan schools alone can never suffice to enable one to form a judgment respecting the general

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progress of art in Italy. Chords which are here but slightly touched vibrate powerfully in *Upper Italy*. The works of

ANDREA MANTegna (1431-1506; at Padua and Mantua) derive much interest from having exercised a marked influence on the German masters Holbein and Dürer, and surpass all the other works of his time in fidelity to nature and excellence of perspective (p. 222). — The earlier masters of the *Venetian School* (VIVARINI, CRIVELLI) were to some extent adherents of the Paduan school, to which Mantegna belonged, but the peculiar Venetian style, mainly founded on local characteristics, and admirably successful in its rich portraiture of noble and dignified personages, was soon afterwards elaborated by GENTILE BELLINI (1427-1507) and his brother GIOVANNI (1428-1516), sons of Giacomo. — The *Umbrian School* also, which originated at Gubbio, and is admirably represented early in the 15th century by OTTAVIANO NELLI, blending with the Tuscan school in GENTILE DA FABRIANO (ca. 1370-1428) and culminating in its last masters, PIETRO VANUCCI, surnamed PERUGINO (1446-1524), and BERNARDINO BETTI, surnamed PINTURICCHIO (1454-1513), merits attention, not only because Raphael was one of its adherents during his first period, but because it supplements the broader Florentine style, and notwithstanding its peculiar and limited bias is impressive in its character of lyric sentiment and religious devotion (e. g. Madonnas).

The fact that the various points of excellence were distributed among different local schools showed the necessity of a loftier union. Transcendent talent was requisite in order harmoniously to combine what could hitherto be viewed separately only. UNION OF
DIFFERENT
SCHOOLS. The 15th century, notwithstanding all its attractiveness, shows that the climax of art was still unattained. The forms employed, graceful and pleasing though they be, are not yet lofty and pure enough to be regarded as embodiments of the highest and noblest conceptions. The figures still present a local colouring, having been selected by the artists as physically attractive, rather than as characteristic and expressive of their ideas. A portrait style still predominates, the actual representation does not appear always wisely balanced with the internal significance of the event, and the dramatic element is insufficiently emphasised. The most abundant scope was therefore now afforded for the labours of the great triumvirate, LEONARDO DA VINCI, MICHAEL ANGELO BUONARROTI, and RAPHAEL SANTI, by whom an entirely new era was inaugurated.

Leonardo's (1452-1519) remarkable character can only be thoroughly understood after prolonged study. His comprehensive genius was only partly devoted to art; he also directed LEONARDO DA VINCI. his attention to scientific and practical pursuits of an entirely different nature. Refinement and versatility may be described as the goal of his aspirations; a division of labour, a partition of individual tasks were principles unknown to him. He laid, as it were, his entire personality into the scale in all that he

undertook. He regarded careful physical training as scarcely less important than comprehensive culture of the mind; the vigour of his imagination served also to stimulate the exercise of his intellect; and his minute observation of nature developed his artistic taste and organ of form. One is frequently tempted to regard Leonardo's works as mere studies, in which he tested his powers, and which occupied his attention so far only as they gratified his love of investigation and experiment. At all events his personal importance has exercised a greater influence than his productions as an artist, especially as his prejudiced age strenuously sought to obliterate all trace of the latter. Few of Leonardo's works have been preserved in Italy, and these sadly marred by neglect. A reminiscence of his earlier period, when he wrought under ANDREA VERROCCIO at Florence, and was a fellow-pupil of LORENZO DI CREDI, is the *Annunciation* in the Uffizi (p. 465), if it be a genuine work. Several oil-paintings, portraits (*e.g.* the two fine works in the Ambrosiana at Milan, p. 134), Madonnas, and imaginative works are attributed to his Milan period, although careful research inclines us to attribute them to his pupils. Unadulterated pleasure may, however, be taken in his drawings in the Ambrosiana, the Venice Academy (p. 286), and the Uffizi. Two unfinished paintings, the *Adoration of the Magi* in the Uffizi (p. 464), which bears ample testimony to the fertility of his imagination, and the *St. Jerome* in the Vatican, afford an insight into his technique. The best idea of his reforms in the art of colouring is obtained by an attentive examination of the works of the Milan school (LUINI, SALAINO; p. 117), as these are far better preserved than the only undoubted work of Leonardo's Milan period in Italy: the Last Supper in Santa Maria delle Grazie (p. 136). Although now a total wreck, it is still well calculated to convey an idea of the new epoch of Leonardo, especially to those who have studied Morghen's engraving of the picture. The spectator should first examine the delicate equilibrium of the composition, and observe how the individual groups are complete in themselves, and yet simultaneously point to a common centre and impart a monumental character to the work; then the remarkable physiognomical fidelity which pervades every detail, the psychological distinctness of character, and the dramatic life, together with the calmness of the entire bearing of the picture. He will then comprehend that with Leonardo a new era in Italian painting was inaugurated, that the development of art had attained its perfection.

The accuracy of this assertion will perhaps be doubted by the amateur when he turns from Leonardo to **Michael Angelo** (1475-1564). On the one hand he hears Michael Angelo extolled as the most celebrated artist of the Renaissance, while on the other it is said that he exercised a prejudicial influence on Italian art, and was the precursor of the decline of sculpture

and painting. Nor is an inspection of this illustrious master's works calculated to dispel the doubt. Unnatural and arbitrary features often appear in juxtaposition with what is perfect, profoundly significant, and faithfully conceived. As in the case of Leonardo, we shall find that it is only by studying the master's biography that we can obtain an explanation of these anomalies, and reach a true appreciation of Michael Angelo's artistic greatness. Educated as a sculptor, he exhibits partiality to the nude, and treats the drapery in many respects differently from his professional brethren. But, like them, his aim is to inspire his figures with life, and he seeks to attain it by imparting to them an imposing and impressive character. At the same time he occupies an isolated position, at variance with many of the tendencies of his age. Naturally predisposed to melancholy, concealing a gentle and almost effeminate temperament beneath a mask of austerity, Michael Angelo was confirmed in his peculiarities by the political and ecclesiastical circumstances of his time, and wrapped himself up within the depths of his own absorbing thoughts. His sculpture most clearly manifests that profound sentiment to which, however, he often sacrificed symmetry of form. His figures are therefore anomalous, exhibiting a grand conception, but no distinct or tangible thoughts, and least of all the traditional ideas. It is difficult now to fathom the hidden sentiments which the master intended to embody in his statues and pictures; his imitators seem to have seen in them nothing but massive and clumsy forms, and soon degenerated into meaningless mannerism. The deceptive effect produced by Michael Angelo's style is best exemplified by some of his later works. His *Moses* in San Pietro in Vincoli is of impossible proportions; such a man can never have existed; the small head, the huge arms, and the gigantic torso are utterly disproportionate; the robe which falls over the celebrated knee could not be folded as it is represented. Nevertheless the work is grandly impressive; and so also are the *Monuments of the Medici* in the New Sacristy of San Lorenzo at Florence (p. 500), in spite of the forced attitude and arbitrary moulding of some of the figures. Michael Angelo only sacrifices accuracy of detail in order to enhance the aggregate effect. Had so great and talented a master not presided over the whole, the danger of an inflated style would have been incurred, the forms selected would have been exaggerated, and a professional mannerism would have been the result. Michael Angelo's numerous pupils, in their anxiety to follow the example of his *Last Judgment* in the Sistine, succeeded only in representing complicated groups of unnaturally foreshortened nude figures, while Baccio Bandinelli, thinking even to surpass Michael Angelo, produced in his group of *Hercules and Cacus* (in the Piazza della Signoria at Florence) a mere caricature of his model.

Michael Angelo lived and worked at Florence and Rome alternately. We find him already in Rome at the age of 21 years (1496),

as Florence, after the banishment of the Medici, offered no favourable field for the practice of art. Here he chiselled the *Pietà* and the *Bacchus*. In the beginning of the 16th cent. he returned to his home, where he produced his *David* and began work on the cycle of frescoes destined for the great hall of the Palazzo Vecchio (*Battle Cartoon*, see p. 446). In 1505 the Pope recalled him to Rome, but the work entrusted to him there, the *Tomb of Julius II.*, was at this time little more than begun. The *Ceiling Paintings in the Sistine Chapel* absorbed his whole attention from 1508 to 1512. After the death of Julius, his monument was resumed on a more extensive scale. The commands of the new pope, Leo X., however, who wished to employ the artist for the glorification of his own family, soon brought the ambitiously designed memorial once more to a standstill. From 1516 onwards Michael Angelo dwelt at Carrara and Florence, occupied at first with the construction and embellishment of the *Façade of San Lorenzo*, which was never completed, and then with the *Tombs of the Medici*. This work also advanced very slowly towards maturity, and at last the artist, disgusted with the tyranny of the Medici, set up in their places those of the statues which were finished, and migrated to Rome (about 1534). His first work here was the *Last Judgment* in the Sistine Chapel, his next the erection of the scanty fragments of the tomb of Pope Julius. His last years were mainly devoted to architecture (*St. Peter's*).

Amateurs will best be enabled to render justice to Michael Angelo by first devoting their attention to his earlier works, among which in the province of sculpture the group of the *Pietà* in St. Peter's occupies the highest rank. The statues of *Bacchus* and *David* (at Florence; pp. 473, 493) likewise do not transgress the customary precepts of the art of the Renaissance. Paintings of Michael Angelo's earlier period are rare; the finest, whether conceived in the midst of his youthful studies, or in his maturer years, is unquestionably the ceiling-painting in the Sistine. The architectural arrangement of the ceiling, and the composition of the several pictures are equally masterly; the taste and discrimination of the painter and sculptor are admirably combined. In *God the Father*, Michael Angelo produced a perfect type of its kind; he understood how to inspire with dramatic life the abstract idea of the act of creation, which he conceived as motion. In the prophets and sibyls, notwithstanding the apparent monotony of the fundamental intention (foreshadowing of the Redemption), a great variety of psychological incidents are displayed and embodied in distinct characters. Lastly, in the so-called *Ancestors of Christ*, the forms represented are the genuine emanations of Michael Angelo's genius, pervaded by his profound and sombre sentiments, and yet by no means destitute of gracefulness and beauty. The decorative figures also which he designed to give life to his architectural frame-work are wonderfully beautiful and spirited. The *Last Judgment*, which

was executed nearly thirty years later (in 1534-41), is not nearly so striking as the ceiling-paintings, owing in a great measure to its damaged condition. — Among Michael Angelo's pupils were **SERASTIAN DEL PIOMBO** (pp. lxi, 268), **MARCELLO VENUSTI**, and **DANIELE DA VOLTERRA**.

Whether the palm be due to Michael Angelo or to **Raphael** (1483-1520) among the artists of Italy is a question which formerly gave rise to vehement discussion among artists and amateurs. **RAPHAEL**. The admirer of Michael Angelo need, however, by no means be precluded from enjoying the works of Raphael. We now know that it is far more advantageous to form an acquaintance with each master in his peculiar province, than anxiously to weigh their respective merits; and the more minutely we examine their works, the more firmly we are persuaded that neither in any way obstructed the progress of the other, and that a so-called higher combination of the two styles was impossible. Michael Angelo's unique position among his contemporaries was such, that no one, Raphael not excepted, was entirely exempt from his influence; but the result of preceding development was turned to the best account, not by him, but by Raphael, whose susceptible and discriminating character enabled him at once to combine different tendencies within himself, and to avoid the faults of his predecessors. Raphael's pictures are replete with indications of profound sentiment, but his imagination was so constituted that he did not distort the ideas which he had to embody in order to accommodate them to his own views, but rather strove to identify himself with them, and to reproduce them with the utmost fidelity. In the case of Raphael, therefore, a knowledge of his works and the enjoyment of them are almost inseparable, and it is difficult to point out any single sphere with which he was especially familiar. He presents to us with equal enthusiasm pictures of the Madonna, and the myth of Cupid and Psyche; in great cyclic compositions he is as brilliant as in the limited sphere of portrait-painting; at one time he appears to attach paramount importance to strictness of style, architectural arrangement, symmetry of groups, etc.; at other times one is tempted to believe that he regarded colour as his most effective auxiliary. His excellence consists in his rendering equal justice to the most varied subjects, and in each case as unhesitatingly pursuing the right course, both in his apprehension of the idea and selection of form, as if he had never followed any other.

Little is known of Raphael's private life, nor is it known by what master he was trained after the death of *Giovanni*, his father (1494). In 1500 he entered the studio of *Perugino* (p. liii), and probably soon assisted in the execution of some of the works of his prolific master. Of Raphael's early or *Umbrian* period there are examples in the Vatican Gallery (*Coronation of Mary*) and the Brera at Milan (*Sposalizio of the Madonna*, 1504). On settling at *Florence*

(1504) Raphael did not at first abandon the style he had learned at Perugia, and which he had carried to greater perfection than any of the other Umbrian masters. Many of the pictures he painted there show that he still followed the precepts of his first master; but he soon yielded to the influence of his Florentine training. After the storm raised by Savonarola had passed over, glorious days were in store for Florence. *Leonardo*, after his return from Milan, and *Michael Angelo* were engaged here on their cartoons for the decoration of the great hall in the Palazzo Vecchio (p. 446); and it was their example, and more particularly the stimulating influence of *Leonardo*, that awakened the genius and called forth the highest energies of all their younger contemporaries.

The fame of the Florentine school was at this period chiefly maintained by *FRA BARTOLOMEO* (1475-1517) and *ANDREA DEL SARTO* (1487-1531). The only works of Bartolomeo which we know are somewhat spiritless altar-pieces, but they exhibit in a high degree the dignity of character, the tranquillity of expression, and the architectural symmetry of grouping in which he excelled. His finest pictures are the *Christ with the four Saints*, the *Descent from the Cross* (or *Pietà*), the *St. Mark* in the Pitti Gallery, and the *Madonna* in the cathedral at Lucca. The traveller would not do justice to *Andrea del Sarto*, a master of rich colouring, were he to confine his attention to that artist's works in the two great Florentine galleries. *Sarto's Frescoes* in the *Annunziata* (p. 483) and in the *Scalzo* (History of John the Baptist, p. 497) are among the finest creations of the cinquecento. Such, too, was the stimulus given to the artists of this period by their great contemporaries at Florence that even those of subordinate merit have occasionally produced works of the highest excellence, as, for instance, the *Salutation* of *ALBERTINELLI* and the *Zenobius* pictures of *RIDOLFO GHIRLANDAJO* in the Uffizi. The last masters of the local Florentine school were *PONTORMO* and *ANGELO BRONZINO*.

Raphael's style was more particularly influenced by his relations to *Fra Bartolomeo*, and the traveller will find it most interesting to compare their works and to determine to what extent each derived suggestions from the other. The best authenticated works in Italy of Raphael's Florentine period are the *Madonna del Granduca* (Pitti), the *Madonna del Cardellino* (Uffizi), the *Entombment* (Gal. Borghese in Rome), the *Predelle* in the Vatican, the portraits of *Angelo* and *Maddalena Doni* (Pitti), and the *Portrait of Himself* (Uffizi; p. 458). The *Portrait of a Lady* in the Pitti gallery is of doubtful origin, and the *Madonna del Baldacchino* in the same gallery was only begun by Raphael.

When Raphael went to Rome in 1508 he found a large circle of notable artists already congregated there. Some of these were deprived of their employment by his arrival, including *GIOVANNI ANTONIO BAZZI*, surnamed *IL SODOMA* (ca. 1477-

1549), whose frescoes in the Farnesina (unfortunately not now accessible) vie with Raphael's works in tenderness and grace. A still more numerous circle of pupils, however, soon assembled around Raphael himself, such as GIULIO ROMANO, PIERIN DEL VAGA, ANDREA DA SALERNO, POLIDORO DA CARAVAGGIO, TIMOTEO VITI OF DELLA VITE, GAROFALO, FRANC. PENNI, and GIOVANNI DA UDINE. Attended by this distinguished retinue, Raphael enjoyed all the honours of a prince, although, in the Roman art world, *Bramante* (p. xlvi) and *Michael Angelo* occupied an equally high rank. The latter did not, however, trench on Raphael's province as a painter so much as was formerly supposed, and the jealousy of each other which they are said to have entertained was probably chiefly confined to their respective followers. Raphael had doubtless examined the ceiling of the Sistine with the utmost care, and was indebted to Michael Angelo for much instruction; but it is very important to note that he neither followed in the footsteps, nor suffered his native genius to be biased in the slightest degree by the example of his great rival. A signal proof of this independence is afforded by the *Sibyls* which he painted in the church of Santa Maria della Pace in 1514, and which, though conceived in a very different spirit from the imposing figures in the Sistine, are not the less admirable. In order duly to appreciate the works produced by Raphael during his Roman period, the traveller should chiefly direct his attention to the master's frescoes. The *Stanze* in the Vatican, the *Tapestry*, the *Logge*, the finest work of decorative art in existence, the *Dome Mosaics* in Santa Maria del Popolo (Capp. Chigi), and the *Gulatea* and *Myth of Psyche* in the Farnesina together constitute the treasure bequeathed to Rome by the genius of the prince of painters. (For further particulars as to these works will be found in the second volume of this Handbook.)

Many, and some of the best, of Raphael's easel-pictures of his Roman period are now beyond the Alps. Italy, however, still possesses the *Madonna della Sedia*, the most mundane, but most charming of his Madonnas (Pitti), the *Madonna dell' Impannata* (Pitti), the *Madonna col Divino Amore* (Naples), the *Madonna di Foligno* and the *Transfiguration* (in the Vatican), *St. Cecilia* (Bologna), and the *Young St. John* (Uffizi). The finest of his portraits are those of *Pope Julius II.* (Uffizi) and *Leo X. with two Cardinals* (Pitti). Besides these works we must also mention the so-called *Fornarina* (in the Pal. Barberini at Rome), and the *Portrait of a Lady* (Pitti, No. 245), which may represent the same original and also recalls the Sistine Madonna.

After Raphael's death the progress of art did not merely come to a standstill, but a period of rapid DECLINE set in. The conquest and plundering of Rome in 1527 entirely paralysed all artistic effort for a time. At first this misfortune proved a boon to other parts of Italy. Raphael's pupils migrated from Rome to various provincial

TOWNS. GIULIO ROMANO, for example, entered the service of the Duke of Mantua, embellished his palace with paintings, and designed the Palazzo del Tè (p. 240), while **PERIN DEL VAGA** settled at Genoa (Pal. Doria). Those offshoots of Raphael's school, however, soon languished, and ere long ceased to exist.

PERIOD OF DECLINE. The **NORTHERN SCHOOLS** of Italy, on the other hand, retained their vitality and independence for a somewhat longer period. At Bologna the local style, modified by the influence of Raphael, was successfully practised by **BART. RAMENGGI**, surnamed **SCHOOLS OF N. ITALY.** **BAGNACAVALLLO** (1484-1542). *Ferrara* boasted of **DOSSE** (ca. 1479-1542) and **BRUNUTO TISI**, surnamed **GABO-FALO** (1481-1559). At *Verona* the reputation of the school was maintained by **FRANCESCO CAROTO** (1470-1546) and **PAOLO MORANDA**, surnamed **CAVAZZOLA** (1486-1522).

The most important works produced in Northern Italy were those of **ANTONIO ALLEGRI**, surnamed **CORREGGIO** (1494-1534), and of **CORREGGIO.** the Venetian masters. Those who visit *Parma* after Rome and Florence will certainly be disappointed with the pictures of Correggio. They will discover a realistic tendency in his works, and they will observe, not only that his treatment of space (as in the perspective painting of domes) is unrefined, but that his individual figures possess little attraction beyond mere natural charms, and that their want of repose is apt to displease and fatigue the eye. The fact is, that Correggio was not a painter of all-embracing genius and far-reaching culture, but merely an adept in *chiaroscuro*, who left all the other resources of his art undeveloped.

In examining the principal works of the **VENETIAN SCHOOL**, however, the traveller will experience no such dissatisfaction (comp. p. 268). From the school of Giovanni Bellini (p. lii) emanated the greatest representatives of Venetian painting — **GIORGIONE**, properly **BARBARELLI** (1477?-1510), whose works have unfortunately not yet been sufficiently well identified, the elder **PALMA** (1480-1528), and **Tiziano Vecellio** (1477-1576), who for nearly three quarters of a century maintained his native style at its culminating point. These masters are far from being mere colorists; nor do they owe their peculiar attraction to local inspiration alone. The enjoyment of life and pleasure which they so happily pourtray is a theme dictated by the culture of the Renaissance (a culture possessed in an eminent degree by Titian, as indicated by his intimacy with the 'divine' Aretino). Their serene and joyous characters often recall some of the ancient gods, showing the manner in which the artists of the Renaissance had profited by the revived study of the antique. Properly to appreciate Titian it is of importance to remember how much of his activity was displayed in the service of the different courts. His connection with the family of Este began at an early period; he carried on an active intercourse with the Gonzagas at Mantua, and executed numerous pictures for

them. Later he basked in the favour of Charles V. and Philip II. of Spain. The natural result of this was that the painting of portraits and of mythological subjects engrossed the greater part of his time and talents. That Titian's genius, however, was by no means alien to religion and deep feeling in art, and that his imagination was as rich and powerful in this field as in portraying realistic and sensually attractive forms of existence, is proved by his ecclesiastical paintings, of which the finest are the Pesaro Madonna (p. 311), the Martyrdom of St. Lawrence (p. 301), the Presentation in the Temple (p. 290), and the Assumption (p. 286) at Venice.

Owing to the soundness of the principles on which the Venetian school was based, there is no wide gulf between its masters of the highest and those of secondary rank, as is so often the case in the other Italian schools; and we accordingly find that works by LORENZO LOTTO, SEBASTIAN DEL PIOMBO (p. lvii), the BONIFAZIOS, PORDENONE, PIERO BORDONE, and JACOPO TINTORETTO frequently vie in beauty with those of the more renowned chiefs of their school. Even PAOLO CALIARI, surnamed VERONESE (1528-88), the last great master of his school, shows as yet no trace of the approaching period of decline, but continues to delight the beholder with his delicate silvery tints and the spirit and richness of his compositions.

Correggio, as well as subsequent Venetian masters, were frequently taken as models by the Italian painters of the 17th century, and the influence they exercised could not fail to be detected even by the amateur, if the entire post-Raphaelite PERIOD OF
DECLINE. period were not usually overlooked. Those, however, who make the great cinquecentists their principal study will doubtless be loth to examine the works of their successors. Magnificent decorative works are occasionally encountered, but the taste is offended by the undisguised love of pomp and superficial mannerism which they generally display. Artists no longer earnestly identify themselves with the ideas they embody; they mechanically reproduce the customary themes, they lose the desire, and finally the ability to compose independently. They are, moreover, deficient in taste for beauty of form, which, as is well known, is most attractive when most simple and natural. Their technical skill is not the result of mature experience, slowly acquired and justly valued: they came into easy possession of great resources of art, which they frivolously and unworthily squander. The quaint, the extravagant, the piquant alone stimulates their taste; rapidity, not excellence of workmanship, is their aim. Abundant specimens of this mannerism, exemplified in the works of ZUCCARO, D'ARPINO, TAMPESTA, and others, are encountered at Rome and Florence (cupola of the cathedral). The fact that several works of this class produce a less unfavourable impression does not alter their general position, as it is not want of talent so much as of conscientiousness which is attributed to these artists.

The condition of Italian art, that of painting at least, improved to some extent towards the close of the 16th century, when there was a kind of second efflorescence, known in the schools as the 'revival of good taste', which is said to have chiefly manifested itself in two directions, the eclectic and the naturalistic. But these are terms of little or no moment in the study of art, and the amateur had better disregard them. This period of art also should be studied historically. The principal architectural monuments of the 17th century are the churches of the Jesuits, which unquestionably produce a most imposing effect; but the historical enquirer will not easily be dazzled by their meretricious magnificence. He will perceive the absence of organic forms and the impropriety of combining totally different styles, and he will steel himself against the gorgeous, but monotonous attractions of the paintings and other works of the same period. The bright Renaissance is extinct, simple pleasure in the natural and human is obliterated. A gradual change in the views of the Italian public and in the position of the church did not fail to influence the tendencies of art, and in the 17th century artists again devoted their energies more immediately to the service of the church. Devotional pictures now became more frequent, but at the same time a sensual, naturalistic element gained ground. At one time it veils itself in beauty of form, at another it is manifested in the representation of voluptuous and passionate emotions; classic dignity and noble symmetry are never attained. CRISTOFORO ALLORE's Judith (p. 515) should be compared with the beauties of Titian, and the frescoes of ANNIBALE CARRACCI in the Palazzo Farnese at Rome with Raphael's ceiling-paintings in the Farnesina, in order that the difference between the 16th and 17th centuries may be clearly understood; and the enquirer will be still farther aided by consulting the coeval Italian poetry, and observing the development of the lyric drama or opera. The poetry of the period thus furnishes a key to the mythological representations of the School of the Carracci. Gems of art, however, were not unfrequently produced during the 17th century, and many of the frescoes of this period are admirable, such as those by GUIDO RENI and DOMENICHINO at Rome. Beautiful oil-paintings by various masters are also preserved in the galleries of Bologna (p. 362), Naples, and elsewhere. The so-called gallery-pieces, figures and scenes designated by imposing titles, and painted in the prevailing taste of the 17th century, were readily received, and indeed most appropriately placed in the palaces of the nobles. This retreat of art to the privacy of the apartments of the great may be regarded as a symptom of the universal withdrawal of the Italians from public life. Artists, too, henceforth occupy an isolated position, unchecked by public opinion, exposed to the caprices of amateurs, and themselves inclined to an arbitrary deportment. Several qualities, however, still exist of which Italian artists are never entirely divested; they retain a

certain address in the arrangement of figures, they preserve their reputation as ingenious decorators, and understand the art of occasionally imparting an ideal impress to their pictures; even down to a late period in the 18th century they excel in effects of colour, and by devoting attention to the province of genre and landscape-painting they may boast of having extended the sphere of their native art. At the same time they cannot conceal the fact that they have lost all faith in the ancient ideals, that they are incapable of now and earnest tasks. They breathe a close, academic atmosphere, they no longer labour like their predecessors in an independent and healthy sphere, and their productions are therefore devoid of absorbing and permanent interest.

This slight outline of the decline of Italian art brings us to the close of our brief and imperfect historical sketch, which, be it again observed, is designed merely to guide the eye of the enlightened traveller, and to aid the uninitiated in independent discrimination and research.

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Among the best works on Italian art are *Morelli's Italian Painters*; *Crowe & Cavalcaselle's History of Painting in Italy and History of Painting in North Italy*; *Kugler's Handbook of Painting* (new edit. by Sir H. Layard); *Mrs Jameson's Lives of the Italian Painters*; the various writings of *Dr. Jean Paul Richter*; and the works of *Mr. C. C. Perkins on Italian Sculpture*. A convenient and trustworthy manual for the traveller in Italy is *Burckhardt's Cicerone* (translated by Mrs. A. H. Clough).

Glossary of Technical Terms.

Ambo, Ambones, see p. xxxiv.
Apse or Tribuna, semicircular or polygonal ending of a church, generally at its E. end.
Attic, a low upper story, usually with pilasters.
Badia, Abbazia, an abbey.
Basilica, a church with a high nave, ending in an apse and flanked by lower aisles. For the early-Christian basilica, comp. p. xxxiv.
Borgo, Sobborgo, a suburb.
Campanile, detached bell-tower of the Italian churches.
Campo Santo, Cimitero, a cemetery.
Central Structure, a building the ground-plan of which can be enclosed in a circle.
Certosa, Carthusian convent.
Cloistro, cloisters, a monastic court.
Ciborium, the sacred vessel or box (pyx) in which the consecrated eucharistic elements are preserved. Also, a canopy above the altar, supported by four pillars.
Cinquecento, 16th century.
Collegio, college, common table at a college.
Confession, an underground chamber below the high-altar of a church, with the tomb of its patron-saint, the original form of the crypt.

Diptych, double folding tablet of wood, ivory, or metal.
Loggia, arcade, balcony.
Monte di Pietà, pawn-shop.
Municipio, municipality, city-hall.
Niello, engraved design on silver, with incised lines filled with a black alloy; impressions from such designs.
Palazzo Arcivescovile, archbishop's palace.
— Comunale or Pubblico, city-hall.
— della Ragione, a law-court (now usually called *Pal. di Giustizia* or *Tribunale*).
— Vescovile, bishop's palace.
Plaquette, small bronze tablet with reliefs.
Predella, small picture attached to a large altar-piece.
Putto (pl. putti), figure of a child.
Quattrocento, 15th century.
Rustica, masonry with rough surface and hewn edges.
Triumphal Arch (in a church), the arch connecting the choir with the transept or nave.
Vescovado, bishopric, episcopal palace.
Villa, country-house and park.
Visitation, Meeting of the Virgin Mary and Elizabeth (St. Luke, chap. i).

Abbreviations of Italian Christian Names.

Ag. = Agostino.
 Al. = Alessandro.
 Alf. = Alfonso.
 Andr. = Andrea.
 Ang. = Angelo.
 Ant. = Antonio.
 Bart. = Bartolomeo.
 Batt. = Battista.
 Ben. = Benedetto.

Bern. = Bernardo,
 Bernardino.
 Dom. = Domenico.
 Fed. = Federigo.
 Fil. = Filippo.
 Franc. = Francesco.
 Giac. = Giacomo.
 Giov. = Giovanni.
 Girol. = Girolamo.
 Gius. = Giuseppe.

Gugl. = Guglielmo.
 Jac. = Jacopo.
 Lod. = Lodovico.
 Lor. = Lorenzo.
 Nicc. = Niccolò.
 Rid. = Rinaldo.
 Seb. = Sebastiano.
 Tomm. = Tommaso.
 Vinc. = Vincenzo.
 Vitt. = Vittore.

I. Routes to Italy.†

1. From Paris (<i>Geneva</i>) to Turin by Mont Cenis	1
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1. From Paris (*Geneva*) to Turin by Mont Cenis.

499 M. RAILWAY in 22-30½ hrs. (fares 98 fr. 80, 78 fr. 55, 58 fr. 30 c.).

From Paris to (348 M.) Culoz (774 ft.; *Hôtel Folliet*; *Rail. Restaurants*), the junction of the Geneva line, see *Baedeker's Northern France* and *Baedeker's Southern France*.

From Geneva to Culoz, 42 M., railway in 1½-2½ hrs. (fares 8 fr. 10 c., 6 fr., 4 fr. 45 c.). The line follows the right bank of the Rhône, on the slopes of the Jura Mts. Beyond (14½ M.) *Collonges* the Rhône flows through a narrow rocky valley, confined between the Jura and *Mont Vouache*, and commanded by the *Fort de l'Ecluse*, which rises far above on the right. The line quits the defile by the long *Tunnel du Crêdo* (2½ M.), crosses the grand *Valserine Viaduct* (276 yds. long and 170 ft. high), and reaches (20½ M.) *Bellegarde* (Poste), at the influx of the Valserine into the Rhône (French custom-house examination). — 42 M. Culoz.

The train crosses the Rhône, and at (352½ M.) *Chindrieux* reaches the N. end of the *Lac du Bourget* (745 ft.), 10 M. in length, 3 M. in breadth, the E. bank of which it follows. On the opposite bank is the Cistercian monastery of *Hautecombe*.

362 M. Aix-les-Bains (850 ft.; *Splendide*; *Grand Hôt. Bernascon et Regina*; *Grand Hôt. d'Aix*; *Hôt. de la Poste*, *Hôt. du Centre*, less expensive; and many others), the *Aquæ Gratiannæ* of the Romans, is a celebrated watering-place with 8800 inhab., possessing sulphur-springs (113° Fahr.). In the *place* in front of the *Etablissement Thermal* rises the *Arch of Campanus*, a Roman tomb of the 3rd or 4th cent., built in the shape of a triumphal arch.

370 M. Chambéry (880 ft.; *Hôt. de France*; *Hôt. des Princes*; *Hôt. du Commerce*), beautifully situated on the *Leisse*, with 21,800 inhab., is the capital of the Department of Savoy, and an archiepiscopal see.

378½ M. Chignin-les-Marches. — 378½ M. Montmélian (921 ft., buffet). The ancient castle was long the bulwark of Savoy against France until its destruction in 1705 by Louis XIV. The train con-

† Approaches to Italy through France, see *Baedeker's Southern France*.
BAEDEKER. Italy I. 12th Edit. 1.

tinues to ascend the valley of the *Isère*. 381 M. *Cruet*. — 386 M. *St. Pierre d'Albigny* (Hôt. de la Gare), the junction of the branch-line to *Albertville* and (32 M.) *Moûtiers-en-Tarentaise* (p. 57); the town lies opposite on the right bank, commanded by the ruins of a castle. — Near (388½ M.) *Chamousset* the line turns to the right, and traverses the valley of the *Arc* (*Vallée de Maurienne*), which here joins the *Isère*. 394 M. *Atquebelle*; 414½ M. *St. Jean de Maurienne*; 422 M. *St. Michel de Maurienne* (2330 ft.). The train crosses the *Arc* several times. Numerous tunnels. — 428 M. *La Prax* (3135 ft.).

431 M. *Modane* (3465 ft.; *Buffet*, déj. with wine 4 fr.; *Hôtel International*, R. 3½, B. 1¼ fr.) is the seat of the French and Italian custom-house authorities (carriages changed).

The train (view to the right) describes a wide curve round the village, and, passing through two short tunnels, enters the great **Mont Cenis Tunnel**, by which the *Col de Fréjus* (8470 ft.) is penetrated in a S.E. direction, though the name is derived from the old Mont Cenis road, which crosses the Mont Cenis Pass, 17 M. to the E.

The tunnel (7¼ M. in length; N. entrance 8800 ft., S. entrance 4100 ft. above the sea-level; height in the centre 4245 ft., depth below the surface of the mountain 4080 ft.) was completed in 1861-1870 under the superintendence of the engineers *Sommeiller*, *Grandis*, and *Grattoni* at a total cost of 75,000,000 fr. The tunnel is 26 ft. wide, 19 ft. high, and has two lines of rails. It is lighted by lanterns placed at intervals of 500 mètres, and the distances are given in kilomètres. The transit occupies 25-30 minutes. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit, and are also recommended to keep the windows shut.

At the S. end of the tunnel, 5 M. from the frontier, is (444 M.) *Bardonnèche* (4125 ft.), the first Italian station. The best views are now to the left. Two tunnels. 447 M. *Beaulard*. Near (451 M.) *Oulx* (3500 ft.), the Roman *Villa Martis*, the line enters the picturesque valley of the *Dora Riparia*. Beyond a bridge and two tunnels is (455 M.) *Salbertrand* (3908 ft.). The river is again crossed. Before the next station nine tunnels are traversed. To the left, between the second and third, a glimpse is obtained of the small town of *Exilles*, with the frontier-fortress of that name. — 461½ M. *Chiomonte*, or *Chaumont* (2525 ft.). Then several tunnels and aqueducts. The valley contracts and forms a wild gorge (*Le Gorgie*), of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side, and the *Rocclamelone* (Fr. *Roche-Melon*; 11,604 ft.) and other peaks towering above it. When the valley expands, *Susa*, with its Roman triumphal arch, comes in sight on the left (see p. 42). — 465 M. *Meana* (1950 ft.), 1 M. from *Susa*, lies 325 ft. higher than the latter. Three tunnels. The train then descends through beautiful chestnut-woods, and crosses the *Dora*. — 471 M. *Bussoleno* (1425 ft.), the junction of the branch-line to *Susa* described at p. 42.

At (475 M.) *Borgone* the *Dora* is crossed. 478 M. *San Antonino*; 480 M. *Condove*. — Beyond (482 M.) *Sant' Ambrogio di Torino*

(1160 ft.) the line traverses the *Chiuse*, a narrow pass, fortified by the Lombards, between the *Monte Pircchiriano* (3150 ft.; right) and the *Monte Caprasio* (left), where Charlemagne defeated the Lombard King Desiderius in 774.

A bridle-path ascends in $1\frac{1}{4}$ hr. from Sant' Ambrogio to the *"Sagra di San Michele"*, a monastery founded in 999 upon the rocky summit of the *Monte Pircchiriano* (Alb. Glasosa, clean, at *San Pietro*, $\frac{1}{4}$ hr. from the top). The monastery, enlarged by the Benedictines in the 12th cent., is now occupied by a few Rosminian monks (p. 181). The *Scalone de' Morti*, a staircase hewn in the rock, ascends through the *Porta dello Zodiaco* (Romanesque sculptures) to the Romanesque church, the apse of which rests upon massive foundations, 75 ft. deep. Various scions of the House of Savoy are interred in the crypt. The fine view ranges over the valley of Susa, the Alps, and the plain of Piedmont. Another bridle-path descends to *Avigliana*.

At (485 M.) *Avigliana*, a mediæval town with a large dynamite factory, the valley expands into a broad plain. — 488 M. *Rosta*.

About 8 M. from Rosta lies the *Abbatia di Sant' Antonio di Ranverso*, founded in 1188, with a Gothic façade of three gables. The high-altar-piece is a Nativity, by *Defendente de Ferrari*; in the sacristy is a 15th cent. fresco of the Bearing of the Cross.

499 M. *Turin*, see p. 25.

2. From Brigue over the Simplon to Domodossola.

40 M. *Diligences* from Brigue to Domodossola twice daily in summer in 9-9½ hrs. (fare 18 fr. 5, coupé 19 fr. 90 c.). Extra Post (landaus) with two horses (8-8½ hrs.) 91 fr. 80 c.; horses are changed three times (preferable to the carriages of the Brigue hotels).

Brigue (2245 ft.; *Hôtel des Couronnes et Poste; Angleterre; Terminus & Railway Restaurant*), a well-built little town, with a turreted château, is the terminus of the railway (see *Baedeker's Switzerland*), and the beginning of the Simplon Route, constructed by order of Napoleon in 1800-1808, which here quits the valley of the Rhône, and ascends in numerous windings.

On the left bank of the Rhône, $4\frac{1}{2}$ M. above Brigue, is the N. entrance of the *Simplon Tunnel*, the construction of which, begun at both the Swiss and the Italian ends in Nov., 1888, is expected to take $5\frac{1}{2}$ years, at an estimated cost of 69,500,000 fr. This tunnel, which is to be $12\frac{1}{4}$ M. in length, differs from all similar constructions inasmuch as it consists of two parallel tunnels, 55 ft. apart but connected with each other by transverse shafts at intervals of 220 yds. Only one of these tunnels is at present being completely finished, the other being used for ventilation, for the supply of water, and for the conveyance of the material and workmen. From the N. entrance (2255 ft.) the tunnel ascends at the gradient of 20:1000 to the ($6\frac{1}{4}$ M.) culminating point (2308 ft.), which lies 7000 ft. below the mountain-surface above (between the *Furggenbaumhorn* and the *Wavenhorn*); then, after remaining on the level for 280 yds., it descends (gradient 70:1000) to the ($8\frac{1}{4}$ M.) S. entrance (2080 ft.), at *Iselle*, in the valley of the *Diveria* (p. 4). Ten or twelve hydraulic boring-machines are in operation at either end; visitors are admitted to the works on Tues. and Frid. at 3 p.m. (tickets at Brigue Station, gratis).

9 M. *Berisal* (5005 ft.), the Third Refuge (*Hôtel de la Poste*). Above the Fourth Refuge (5645 ft.) a retrospect is obtained in clear weather of the Bernese Alps to the N., from which the *Aletsch*

Glacier descends. The part of the road between the Fifth Refuge (6345 ft.) and the culminating point is protected from avalanches by several galleries. From the Sixth Refuge (6540 ft.) a splendid final view is enjoyed of the Bernese Alps.

At the (5 min.) summit of the *Simplon Pass* (6590 ft.) stands the *Hôtel Bellevue* (R. 2½-6, B. 1½, déj. 3, D. 4 fr.). About ½ M. farther on (6 M. from Berisal) is the *Hospice* (6566 ft.; plain accommodation), a spacious building at the foot of the *Hübschhorn* (10,506 ft.). We then descend gradually through a broad valley, bounded by snow-capped heights.

20 M. *Simplon, Ital. Sempione* (4855 ft.; *Poste*, R. 2½-3, D. 3-8½ fr.; *Hôtel Flatschhorn*), is a village situated on green meadows, where the diligence halts for dinner. The road (to the left, short-cut for walkers) now describes a long curve and enters the *Laquin Valley*. At (2 M.) *Algaby* we cross the *Krummbach*, now called the *Diveria* or *Doveria*.

Beyond the (¼ M.) *Algaby Gallery* begins the wild and grand *Ravine of Gondo*. We cross the stream twice, and at the *Ninth Refuge* (3514 ft.) enter the *Gondo Gallery*. At the end of this tunnel the *Fressinone* (or *Alptienbach*) forms a fine waterfall, which is crossed by a slender bridge; on both sides the rocks tower to a height of over 2000 ft., presenting a most imposing picture. — ¾ M. *Gondo* (2815 ft.) is the last Swiss village (custom-house); ¾ M. farther on is *Paglino*, the first Italian village. The valley now assumes the name of *Val di Vedro*.

29 M. *Iselle* (2155 ft.; *Posta*) is the seat of the Italian custom-house. The valley, although now less wild, continues to be extremely picturesque. Beyond *Crécola* (1100 ft.) it unites with the broad and fertile valley of the *Tosa* (or *Toce*), here called the *Val d'Ossola*. The scenery now assumes a distinctly Italian character.

40 M. *Domodossola* (920 ft.; **Hôtel de la Ville*, R. 8½, déj. 3, D. 4½ fr.; **Terminus et Espagne*, R. 2½-4, déj. 2½, D. 4 fr.; *National*; *Albergo Manini*; *Buffet*), the ancient *Oscela*, a small town with 3700 inhab., beautifully situated. The *Palazzo Silva* (16th cent.) contains a small museum. The *Calvary Hill*, 20 min. to the S., commands a superb view towards the N.

About ½ M. to the W. lies *Bognanco* (2088 ft.), the chief place of the valley of that name, with mineral springs and a hydropathic establishment.

RAILWAY from Domodossola to *Gravellona* (for *Pallanza* and *Stresa*) and to *Novara*, see R. 29.

3. From Lucerne (*Bale*) to Lugano, Chiasso, and Como (*Milan*). St. Gotthard Railway.

RAILWAY to Chiasso, 140 M.; express train (first class only) in 4¾ hrs., fast trains in 5¼-7 hrs., ordinary trains in 8¼ hrs. (fares 28 fr. 70, 20 fr. 75, 14 fr. 90 c.). To Milan (178 M.) the express train takes 8, the fast trains 8¾ hrs. (fares 36 fr. 50 c., 25 fr. 80, 18 fr. 20 c.). — At *Arth-Goldaw* (p. 5)

this line is joined by the branch from Zug and Zürich ($1\frac{1}{4}$ - $1\frac{1}{2}$ hr.). — A dining-car is attached to the express train (dg), 4, D. 5 fr. and also (as far as Chiasso) to the afternoon fast train (dg), 8 $\frac{1}{2}$ fr., D. 4 fr.). The night express has a sleeping-carriage. A table-d'hôte dinner (8 $\frac{1}{2}$ fr., includ wine) for passengers by the day-train is provided at Göschenen, where the traveller should be careful to avoid an involuntary change of carriages, or even of trains. — Finest views from Lucerne to Fidelen to the right, from Fidelen to Göschenen to the left, from Ariolo to Bellinzona to the right, and at Lugano and Como to the left. — The *Steamboat Voyage* on the Lake of Lucerne from Lucerne to Fidelen ($2\frac{1}{4}$ - $2\frac{1}{2}$ hrs.) is much pleasanter than the railway-journey (1- $1\frac{1}{2}$ hr.) and is recommended to those who are not pressed for time. Comp. *Baedeker's Switzerland*.

The *St. Gotthard Railway* was constructed in 1872-82, at a total cost of 271 million francs. Its highest point is in the middle of the great tunnel and is 3787 ft. above the level of the sea. The inclines (maximum gradient 28:100) have partly been surmounted by large spiral tunnels, of which there are three on the N. side of the St. Gotthard and four on the S. In all the railway has 80 tunnels (with an aggregate length of 28 M.), 88 large bridges, 82 minor bridges, and 14 viaducts. The great tunnel alone cost nearly 57 million francs. *Louis Favre*, the engineer, died of apoplexy in the tunnel on July 19th, 1879.

Lucerne. — *Hotels.* SCHWEIZERHOF; GRAND HÔTEL NATIONAL; LUZERNER HOF; BEAUVIAGE; EUROPE; ANGLETERRE; SWAN; HÔTEL DU RIGI, all on the lake; the first-named two are on a large scale. BALANCES, on the Reuss; HÔTEL DU LAC, St. GOTTHARD, BRISTOL, MONOPOL, WALDSTÄTTEN HOF, all near the station. — SAUVAGE, ROSSLI, ENGEL, unpretending.

Lucerne (1487 ft.), the capital of the canton of that name, is beautifully situated at the efflux of the *Reuss* from the *Lake of Lucerne*. The best view is obtained from the *Gütsch* (1722 ft.), at the N.W. end of the town, $\frac{1}{2}$ M. from the station (wire-rope railway). The celebrated *Lion of Lucerne*, designed by Thorvaldsen, lies $\frac{1}{4}$ M. to the N. of the Schweizerhof-Quai. For details, see *Baedeker's Switzerland*.

The railway skirts Lucerne in two tunnels and then runs towards the Küssnacht arm of the Lake of Lucerne. The view is very fine, with the Rigi rising in front of us. — 12 M. *Immensee* (1620 ft.), on the Lake of Zug; $17\frac{1}{2}$ M. *Arth-Goldau* (p. 4). Beyond (25 M.) *Brunnen* the line reaches the *Urner See* or E. arm of the Lake of Lucerne, along which it runs through a succession of tunnels. Beyond (82 M.) *Fidelen* (1435 ft.; *Welches Kreuz*, *Adler*, etc.) the train ascends the broad valley of the *Reuss*, viâ (38 M.) *Erstfeld*.

The most interesting part of the railway begins at ($41\frac{1}{2}$ M.) *Amsteg* (1760 ft.). The train crosses the *Kaerstelenbach* by an imposing bridge, commanding a view of the *Maderaner-Thal*, to the left, and of the *Reuss-Thal*, to the right, and is then carried through the slope of the *Bristenstock* (10,085 ft.) by means of two tunnels, and across the *Reuss* by an iron bridge, 254 ft. high. We now follow the left bank of the picturesque *Reuss* valley, traverse a tunnel, cross the *Inechalp-Bach* and the *Zyruggen-Thal*, and skirt the mountain through three tunnels and over a viaduct. — Beyond (50 M.) *Gurtellen* (2800 ft.) the train crosses the *Gornen-Bach* and the *Hae-grigen-Bach* and enters the *Pfaffensprung Loop Tunnel* (1885 yds. long; 115 ft. of ascent). After three shorter tunnels we cross the

Lower Meienreuss Bridge. Beyond the *Wattlinger Loop Tunnel* (1199 yds. long; 76 ft. of ascent) the train again crosses the Reuss and penetrates another tunnel to —

51 M. Wasen (8055 ft.), a considerable village, the church of which, owing to the windings of the railway, seems constantly to shift its position. The imposing *Middle Meienreuss Bridge* (260 ft. high) and the *Leggistein Loop Tunnel* (1204 yds. long, 82 ft. of ascent) now carry us to the *Upper Meienreuss Bridge*, where we cross the wild and deep ravine of the Meienreuss for the third time. Passing through another tunnel and skirting the face of the mountains, we obtain a view of Wasen, far below us, and of the windings just traversed. Opposite rises the *Rienzer Stock* (8785 ft.). We next cross two fine bridges, penetrate the *Nazberg Tunnel* (1 M. long; ascent of 118 ft.), and, immediately beyond the village of *Goeschenen*, cross the deep gorge of the *Goeschenen-Reuss* (view of the *Goeschenen-Thal* to the right, with the beautiful *Dammaflirn*).

56 M. *Goeschenen* (8640 ft.; *Rail. Restaurant*, comp. p. 5).

Immediately beyond the station the train crosses the *Gotthard Reuss* and enters the great *St. Gotthard Tunnel*, which runs nearly due S., 5-6000 ft. below the highest point of the mountain. The tunnel is 16,309 yds. or about $9\frac{1}{4}$ M. in length, 28 ft. wide, and 21 ft. high, and is laid with a double line of rails. Trains take 14-25 min. to pass through it. — At the S. end of the tunnel, to the right, are some new fortifications.

66 M. *Airolo* (8755 ft.), in the upper *Ticino Valley*, was injured by a landslide in 1898. The scenery here still retains an Alpine character.

Beyond *Airolo* the train crosses the *Ticino*, passes through the *Stalvedro Tunnel*, and enters the *Stretto di Stalvedro*. On the left bank of the *Ticino* the highroad runs through four rock-cuttings. The valley expands near (70 M.) *Ambri-Plotta* (8260 ft.). Beyond (78 M.) *Rodi-Fiasco* (3100 ft.) the *Monte Piottino (Platifer)* projects into the valley on the N. The *Ticino* descends the gloomy gorge in a series of waterfalls. The railway crosses the gorge, passes through two short tunnels, and enters the *Freggio Loop Tunnel* (1 M. in length), from which we emerge, 118 ft. lower, in the *Piottino Gorge*. We again cross the *Ticino* in the midst of the grandest scenery, and then thread two short tunnels, the *Prato Loop Tunnel* (1 M. long; 118 ft. of descent), and another short tunnel, beyond which we enjoy a view of the beautiful valley of *Faido*, with its fine chestnut-trees. Crossing the *Ticino* and going through another tunnel, we reach —

78 M. *Faido* (2485 ft.), the capital of the *Leventina*, thoroughly Italian in character. On the right the *Piumogna* descends in a fine waterfall. — The train now follows the left bank of the *Ticino*, traversing a beautiful district, richly wooded with walnut and chestnut trees. Cascades descend from the abrupt cliffs on either side, one of the finest being the fall of the *Orbiassa*, a little short of (82 M.) *Lavorga*.

Farther on the Ticino forces its way through the *Biaschina* Ravine to a lower region of the valley and forms a beautiful waterfall. The railway descends on the left bank by means of two loop-tunnels, one below the other in corkscrew fashion: viz. the *Piamondo Loop Tunnel* (9/10 M. long; 115 ft. of descent), and the *Travi Loop Tunnel* (nearly 1 M. long; 118 ft. of descent).

The train has now reached the lower zone of the *Valle Leventina*, and crosses and recrosses the Ticino on either side of (87 M.) *Giorinco* (1480 ft.). On the right is the pretty fall of the *Cramosina*. 91 M. *Bodio* (1090 ft.). The *Brenno* descends from the *Val Blenio* on the left to join the Ticino, the valley of which now expands.

94 M. *Biasca* (970 ft.), with an old Romanesque church on a hill. From the station a series of oratories ascends to the *Petronilla Chapel*, near which is a waterfall. — The train passes through two tunnels. 98 M. *Osogna* (870 ft.). — 102 M. *Claro* (830 ft.), at the foot of the *Pizzo di Claro* (8920 ft.). Beyond (104 M.) *Castione* the train passes the mouth of the *Val Mesocco* (Bernardino route) and crosses the *Moesa*. The train then passes through a tunnel beyond which we obtain a magnificent view of Bellinzona.

108 M. *Bellinzona* (780 ft.; *Railway Restaurant*; *Hôt. Suisse et de la Poste*, R. 3-5, B. 1½, déj. 8½, D. 5 fr.; *Cervo*; *Railway Hotel*, B. 1½-4 fr.), the capital of the canton of Ticino, a thoroughly Italian town with 5100 inhab., is the junction for Locarno (p. 172) and Luino (p. 171). Above it rise three picturesque castles built about 1445 by Fil. Maria Visconti (p. 111): the *Castello Grande*, to the W., the *Castello di Menso*, and the *Castello Corbario* (restaurant), to the E.

Ascent of the *Monte Camoghè* from Bellinzona viâ Giubiasco, see p. 12.

The railway to Lugano and Milan passes through a tunnel (300 yds.) below the *Castello di Mazzo*. At (108 M.) *Giubiasco* the railways to the *Lago Maggiore* (p. 172) diverge to the right. Our line approaches the foot of the mountains, and ascends the slopes of *Monte Ceneri*. *Cadenazzo* (p. 172) lies below on the right. Two tunnels. *View of the Ticino Valley and the N. end of the *Lago Maggiore*, improving as we ascend. The train then penetrates the *Monte Ceneri* by means of a curved tunnel (1 M. long), 1435 ft. above the sea-level and about 370 ft. below the summit of the pass. At the S. end of the tunnel, in a sequestered valley, lies (115 M.) *Bivera-Bironico* (1420 ft.). The train then descends the valley of the *Agno*. Short tunnel. 120 M. *Favanne* (1130 ft.; inn). Beyond *Lamone* (1033 ft.) the train quits the *Agno* and threads the *Massagno Tunnel* (1135 ft. above the sea).

124 M. *Lugano*. — The *Railway Station* (1110 ft.; Pl. C, 2; **Restaurant*; view, see p. 10) is connected with the town by a road, a shorter footpath, and a *CABLE TRAMWAY (Funicolare)*; comp. Pl. C, 2, 3, at the S. end of the building (stages: up 40 or 20 c., down 30 or 10 c.). — The *STRADE* (to *Porto Ceresio*, for the *Lago di Varese*, to *Ponte Tresa*, for the *Lago Maggiore*, and to *Forlenza*, for the *Lago di Como*, see p. 143; to *Capolago*,

on the Generoso Railway, see p. 18) have three piers: *Lugano-Ottà*, in the inner town, in front of the Palazzo Civico (Pl. C, 8), *Lugano-Parco*, near the Hôtel du Parc (Pl. C, 4), and *Lugano-Paradiso* (Pl. B, 6), for Paradiso (p. 10) and the Mte. San Salvatore.

Hotels (In spring rooms should be secured in advance). The chief hotels send omnibuses to meet the trains and steamers. *On the Lake*: *GRAND HÔTEL, formerly *du Parc* (Pl. a; B, C, 4), in an old monastery at the S. end of the town, with garden (bathed twice a day) and the dépendances of *Belvedere* and *Villa Ceresio*, E. 4-6, B. 1½, déj. 8, D. 5, omn. 1½, music ½, pens. 8-14 fr., well spoken of by visitors 'en pension'. *GRAND HÔTEL SPLENDIDA (Pl. c; B, 5), Via An'onio Caccia, on the road to Paradiso (p. 10), with lift, steam-heating, and garden, frequented by English and Americans, E. 5½-8, B. 1½, déj. 8½, D. 5, omn. 4½, pens. from 10 fr.; *HÔT.-PENS. BELLEVUE AU LAC (Pl. h; A, 5), in the same street, with lift, steam-heating, and garden, E. 8-5, B. 1½, déj. 8, D. 4, pens. 7½-11, omn. 1¼ fr.; HÔT. DU PARC BEAUSAJOUR (*Vu. Béha*). — Second Class: HÔT.-PENS. LUGANO (Pl. e; C, 3), on the quay, with a restaurant and small garden, E. 2½-5, B. 1½, déj. 8, D. 4, pens. 8-10, omn. 1 fr., Italian; HÔT.-PENS. VICTORIA (Pl. i; B, 5), Via Antonio Caccia, with garden, E. 2½-3½, B. 1½, déj. 8, D. 8½, pens. 8½-8, omn. 1¼ fr.; HÔTEL GARNI WALTER (Pl. p; C, 5), with restaurant (see below), E. 2-3, B. 1¼ fr.; HÔT.-RESTAURANT DE LA FONTAINE, Piazza Risiero Rezzonico (Pl. C, 8), E. 1½-2, D. 2 fr., unpretending.

In the Town: HÔT. SUISSE (Pl. g; D, 8), Via Canova, near the Piazza Giardino, E. 2-3, B. 1¼, déj. 2½, D. 8, pens. from 6½, omn. ¾ fr.; PENSION ZWISPEL, Via Cattedrale, pens. 5 fr.; ALBERGO-PENSIONE GNÜTLI, ALB. PUZZO, both Via Carlo Battaglini, unpretending. — *Near the Station*. To the S.: *HÔT. METROPOLE (Pl. x; B, 4), with fine garden, E. 4-5, B. 1½, déj. 8, D. 5, pens. 8-12 fr.; *HÔT.-PENS. BEAU REGARD ET CONTINENTAL (Pl. i; B, 5), E. 2½-4, B. 1½, déj. 8, D. 4, pens. 7-12 fr.; *HÔTEL ST. GOTTHARD ET TERMINUS (Pl. k; C, 5), with garden, E. 8-5, B. 1¼, déj. 2½-8, D. 8½, déj. 8, pens. 7-10 fr.; HÔT. LUGANO & POSTE; *HÔT.-PENS. BERNA ET BELLA-VISTA (Pl. r; C, 5), with steam-heating and garden, E. 2½-3½, B. 1¼, D. 8½, B. 2½, pens. from 6 fr. To the N.: *HÔTEL WASHINGTON (Pl. d; C, 1), with steam-heating and garden, E. 8-8½, B. 1¼, déj. 2½, D. 8½, pens. 7-8, omn. 1 fr. (closed Dec. 1st-Feb. 15th); PENS. VILLA STAUFFER, pens. from 4 fr.; HÔT.-PENS. ANTMANN, E. 1½-2½, pens. from 6 fr.; HÔT.-PENS. OBERLAND, at Masagno (Pl. C, 1), E. 2-3, B. 1, D. 2½, S. 2, pens. 5-7 fr. (closed Nov. 15th Feb. 15th). Below the station: *HÔT.-PENS. PFISTER, Via al Colle, E. 2½-4, B. 1¼, déj. 2½, D. 8½, pens. 8-10 fr.; HÔTEL-PENS. ERICA (Pl. q; C, 2), with garden, E. 8-4, B. 1¼, déj. 2½, D. 9½, pens. 6½-8½ fr.; *HÔTEL DE LA VILLE ET PENS. BON-AIR (Pl. s; C, 2), E. 2-3, B. 1¼, déj. 2½, D. 8½, pens. 6-7 fr., Italian; HÔTEL MILAN ET TROIS SUISSES (Pl. t; C, 2), E. 1½-2½, B. 1¼, déj. 2½, D. 8, pens. 6-7 fr.; HÔT. DE LA GARE (Pl. o; C, 2), E. 2 fr.; PENS. INDUNI, 5-6 fr., unpretending. — *At Lereto*: PENS. VILLA SPERANZA (Pl. w; A, B, 4); PENS. LORETO.

At Paradiso (p. 10), ¼ M. to the S.: *HÔT.-PENS. DE L'EUROPE (Pl. v; A, 6), with lift and steam-heating, E. 5½-8, B. 1½, déj. 8, D. 4, pens. 8½-16, omn. 1½ fr.; *HÔT. REICHMANN AU LAC (Pl. n; B, 6), E. 2½-5, B. 1¼-1½, D. 8½-4, S. 2½-8, lake-bath ½-¾, pens. (lights extra) 8-10, omn. 1½ fr. (closed from the middle of Nov. till the end of Feb.); *HÔT. BEAU-RIVAGE (Pl. m; A, B, 6), E. 8-5, B. 1½, D. 8½, S. 8, pens. 7½-12, omn. 1 fr.; *PENS. VILLA CARMEN (Pl. u; B, 6), E. 2-3, B. 1¼, D. 8, S. 2, pens. 6-8, omn. 1½ fr.; PENS. MEISTER, pens. 6-7 fr.; HÔT.-PENS. PARADISO, pens. 5-8½ fr. — *At Cassarate* (p. 11), 1 M. to the E. of the pier of Lugano-Ottà, in a sheltered position, *PENS. VILLA CASTAGNOLA (Pl. f; G, 3), with pretty garden, pens. 6-9, omn. 1 fr.; *PENS. VILLA DU MIDI (Pl. G, 5), ½ M. farther on, pens. 4½-5 fr. — *At Castagnola* (p. 11), *PENS. VILLA MORITZ, on the mountain-slope, 5½-7 fr. (closed in July and Aug.); PENS. MONT-FLEURI.

Restaurants at the *Hôt. Lugano*: *Walter (see above; déj. 2, D. 2½ fr.); *Trattoria Stoppa* (also rooms and board), to the W. of the Piazza della Riforma; on the way to the cable-railway; *Ristorante Americane* (also rooms), Piazza della Riforma, these two Italian.

Beer: *Waller*, see p. 8 (Munich beer); *M. Sani*, Piazza della Riforma; *Feet*, opposite the post-office; *Theatre Restaurant*.

Cakes. *Café Central*, *O. Jacobini*, both in the Piazza Giardino; *Concessioni*, Piazza Guglielmo Tell — Confectioners: *Melzer* (Vienna bakery), a little to the S.W. of the Palazzo Civico and at Paradiso behind the Hôtel de l'Europe; *Freyer*, Via Canova, beside the post office.

Lake Baths (*Bagno Pubblico*, Pl. B, 5), on the Paradiso road (open June-Sept.; bath 30 s., box 80 c., dress and towels 20 c.). Warm Baths at *Anastasi's*, near the Hôtel du Parc, and at *Gerber's*, at Paradiso.

Post & Telegraph Office (Pl. D, 8), Via Canova. — Physicians, *Dr. Michel*, *Dr. Binden*, *Dr. Aspi*, *Dr. Benardi* — Dentist, *Wisseler*. — Bookseller, *Arnold* (*Libreria Dufy*), Piazza della Riforma, in the Banca Popolare (Pl. 4; C, 5) — English Goods (groceries, tea-room, etc.): *The British Trading Company*, Piazza del Commercio.

Theatre. *Teatro Apollo* (Pl. D, 8), *Quel Giocondo Albertelli*, operas and dramas in winter, concerts and variety-performances in summer.

Night-tide Tramway (10 c) from the Piazza Giardino every 20 min. to (S.) *Paradiso* or the *Salvatore Station*, (E.) *Cassarate*, and (N.) *Moines Mouv.*

Barnage from the Railway Station to the town and vice versa, incl. the Paradiso and the Salvatore railway, with one horse, 1 pers. 1, 2 pers. 1½, 3 pers. 2, with two horses, 1-2 pers. 2, 3-5 pers. 3 fr.; same fares from the town to Cassarate. To *Castagnola* 1½, 2, 2½, 3, or 4 fr.; from the St. Gotthard or the Salvatore railway-station to *Cassarate* 1½, 2, 2½, 3, 4 fr.; to *Castagnola* 2, 2½, 3, 4, 5 fr.; to *Luino* one-horse carr. 12, two-horse 20 fr.; to *Capolago* 7 or 12 fr.; to *Varese* 15 or 30 fr.; driver's fee 10 per cent. of the fare. Drive round the *Mte San Salvatore* via *Pambio*, *Figino*, *Morente*, and *Melide* (½ hrs.), one-horse carr. 7, two-horse 12 fr.

Boat with one rower 1½ fr., two rowers 3 fr. for the first hour, each add. ½ hr. ½ fr. and 1 fr. — Sailing Boat 3½ and 1½ fr.

English Chapel, adjoining the Belvedere du Parc (Pl. C, 4; see p. 8).

Lugano (932 ft.), the largest and busiest town in the Swiss canton of *Ticino*, with 9400 inhab., is charmingly situated on the lake of the same name, and is a very pleasant place for a lengthened stay, especially as a transition-stage on the way farther south. The winter temperature is somewhat higher than that of *Montreux* or *Meran*; the heat of summer is seldom excessive; while in spring and autumn N. winds prevail, from which, however, *Castagnola* (p. 11) is somewhat protected. The environs possess all the charms of Italian mountain-scenery, numerous villages, churches, chapels, and country-seats are scattered along the banks of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises the *Monte San Salvatore* (p. 11), wooded to its summit; to the E., across the lake, is the *Monte di Caprino*; to the right is the *Monte Generoso* (p. 12), to the left are the *Monte Brè* (p. 11) and the beautiful *Monte Boglia* (p. 12). On the N. opens the broad valley of the *Cassarate*, backed by a group of mountains among which the double peak of *Monte Camoghè* (p. 12) and the rugged *Sanno Grande* (1680 ft.), are conspicuous.

To the E. of the steamboat-pier of Lugano-Città lies the Piazza Giovanni (Pl. C, D, 8), an open space beautified by pleasure grounds and a fountain. On its W. side rises the imposing Palazzo

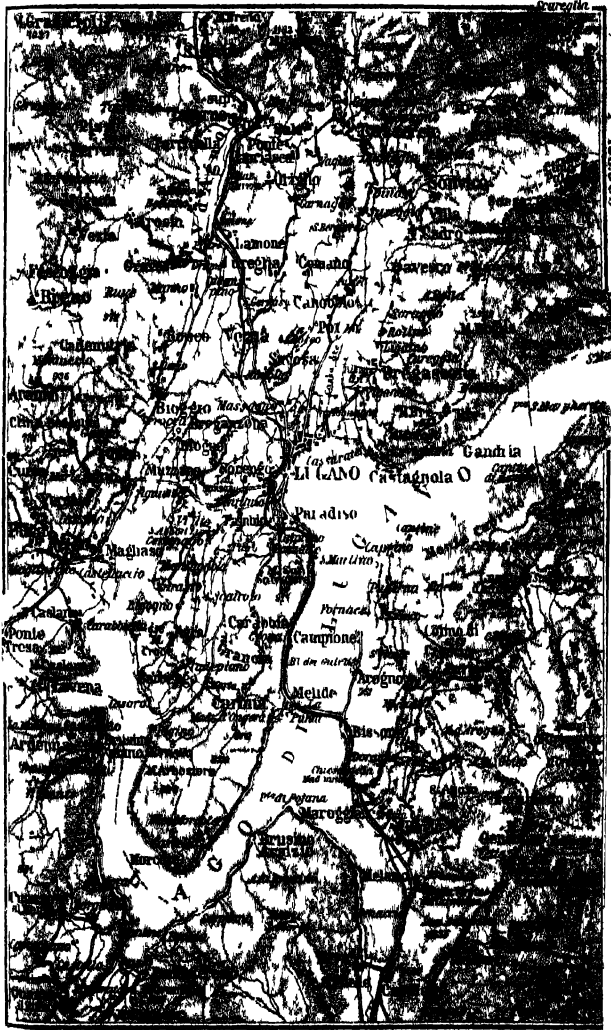
Civico (Pl. C, 3), erected in 1844, with a beautiful colonnaded court and a small *Collection of Paintings* by local artists on the first floor (open 10-12 and 2-4; fee). Beyond lies the *Piazza della Riforma*. — A broad QUAY, planted with trees and much frequented as an evening-promenade, stretches, under various names, along the lake. At its E. end is the *Theatre* (p. 9); at the S. end of the *Quai Vincenzo Vela* is a small *Fountain Statue of Tell* (Pl. C, 4), by Vela (1852).

The old conventual church of *SANTA MARIA DEGLI ANGIOLI* (Pl. C, 4), adjoining the *Hôtel du Parc*, contains some good frescoes by *Bernardino Luini*.

The painting on the wall of the screen (1529), one of the largest and finest ever executed by Luini, represents the *Passion of Christ*, and contains several hundred figures, arranged according to the antiquated style in two rows. In the foreground, occupying the upper part of the wall, stand three huge crosses, at the foot of which we perceive Roman warriors, the groups of the holy women, and St. John, and the executioners casting lots for the garments. Above, on a diminished scale, from left to right, are Christ on the Mount of Olives, Christ taken prisoner, the Mocking of Christ, the Bearing of the Cross, the Entombment, Thomas's Unbelief, and the Ascension, all immediately adjacent. Although the style of the composition strikes one as old-fashioned, the eye cannot fail to be gratified by the numerous beautiful details. The St. Sebastian and St. Rochus, below, between the arches, are particularly fine. — To the left, on the wall of the church, is the *Last Supper*, and in the 1st Chapel on the right is a fine *Madonna*, two frescoes by *Luini*. The chapel also contains the tomb of Archbp. Lachat (d. 1886). The sacristan expects a small fee (25-30 c.).

The interior of the town, with its arcades, its shops and workshops in the open air, and the granite wheel-tracks in the streets, is also quite Italian in its character. — *San Lorenzo* (Pl. C, 2), the principal church, on a height below the station, built at the close of the 15th cent., has a tastefully enriched marble façade in the early-Renaissance style, probably by *Tommaso Rodari* (1517). — The terrace in front of the station commands an extensive *View of the town and the lake.

There are various pleasant WALKS, well provided with guide-posts and benches. To the S., on the highroad through the suburb of *Paradiso* (Pl. A, B, 6; electric tramway, see p. 9), and by the foot of Mta. Salvatore, to the (1¼ M.) headland of *San Martino*. To Melide, see p. 12. — From *Paradiso* a footpath leads to the right to (5 min.) the *Belvedere*; which commands another fine view. — To the W. by the *Ponte Tresa* road (Pl. A, B, 4, 5; p. 154; shortcuts for walkers), to the (1½ M.) hill on which lies the frequented *Restaurant du Jardin* (also pension), with a shady garden. The village of *Sorengo* (1825 ft.; Pens. de la Colline d'Or) is situated on a hill to the right (fine view from the church; to the W. is the Lake of Muzzano). A carriage-road leads from the *Restaurant du Jardin*, to the left, *via Gentilino*, to (1½ M.) the conspicuous church of *Sant' Abbondio* (1345 ft.), in the graveyard of which are several monuments by Vela. The walk may be pleasantly



extended from Gentilino to *Montagnola* and thence back *viâ Sant'Abbondio* (1 hr.). — To the E., from the *Piazza dell'Indipendenza* (Pl. D, 3), we may follow the *Via Carlo Cattaneo*, which crosses the ($\frac{1}{4}$ M.) *Cassarate*, to ($\frac{3}{4}$ M.) *Cassarate* (Pl. G, 8; electric car, p. 9), and thence proceed by the sunny highroad skirting the foot of the *Mte. Brè* to (1 M.) *Castagnola* (1080 ft.; good restaurant in the *Villa Moritz*, p. 8). At No. 78 in the *Piazza dell'Indipendenza* is the entrance to the shady grounds of the *Villa Gabrini* (Pl. D, E, 3), with a beautiful figure of a mourning woman ('*La Desolazione*'), by *Vinc. Vela* (gardener $\frac{1}{3}$ -1 fr.). — From *Castagnola* a hilly foot-path leads to (3 M.) *Gandria* (p. 164), where some of the steamers touch.

The most interesting excursion is the **ASCENT OF THE MONTE SAN SALVATORE*, by cable-railway (1800 yds. long), from *Paradiso* in $\frac{1}{2}$ hr. (fare 8, down 2, return-ticket 4 fr., incl. E., S., & B. 10 fr.). The lower station (Pl. A, 6; 1245 ft.; Restaurant, *déj* 8, D. 4 fr.) lies at the terminus of the electric tramway (p. 9), $\frac{1}{4}$ M. from the steamboat-pier *Lugano-Paradiso*. — The railway, with an initial gradient of 17:100, crosses the *St. Gotthard Railway*, traverses a viaduct (110 yds. long; gradient 38:100) and reaches the halfway station of *Pazzallo* (1600 ft.) where carriages are changed. Here is the machine-house for the electric motor. The line now ascends over dolomite rock, at an increasing gradient (finally 60:100), to the terminus (2800 ft.; *Hôtel Kulm*, R. $2\frac{1}{2}$ -4, B. $1\frac{1}{4}$ *déj* 8, D. 4, pens. 8 fr.). Thence we ascend on foot to the (7 min.) summit (*Vetta*) of the *Monte San Salvatore* (2880 ft.), on which there is a pilgrimage chapel. The **View* embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, sprinkled with numerous villas. To the E. above *Porlezza* is *Monte Legnone* (p. 160); N. above Lugano the double peak of *Monte Camoghè* (p. 12), to the left of this the distant *Rheinwald* mountains; W. the chain of *Monte Rosa*, with the *Matterhorn* and other Alps of the *Valais*. This view is seen to best advantage in the morning (panorama by *Imfeld*). — Walkers (from Lugano to the top 2 hrs.) pass under the *Gotthard line* and the cable-railway and follow the road from *Paradiso* (comp. Pl. A, 6) to ($\frac{1}{2}$ M.) *Pazzallo*; here they turn to the E., following the narrow street named '*Al Monte*', and farther on cross (12 min.) the funicular railway.

The ascent of **Monte Brè* (3050 ft.), to the E. of Lugano, is another easy excursion (up $2\frac{1}{2}$ -3 hrs., down $1\frac{1}{2}$ hr.; guide needless; mule 10 fr.). We take the electric tramway to *Cassarate* (see above), whence a road leads to the N. to ($\frac{3}{4}$ M.) *Viganello* (1077 ft.). Below the hill crowned by the church of *Passalino* a bridle-path ascends to the right, partly between walls, and among chestnuts, figs, and vines, *viâ* ($\frac{1}{2}$ M.) *Aldesago* (1525 ft.), to ($\frac{3}{4}$ hr.) *Aldesago* (1850 ft.), the highest village on the W. mountain-slope. *Aldesago* may also be reached in $\frac{1}{4}$ -1 hr. from *Castagnola* (see above), *viâ Ruviglione*. Above *Aldesago* the path divides: both branches lead round to the ($\frac{1}{2}$ - $\frac{3}{4}$ hr.) village of *Brè* (2680 ft.; restaurant, at the back of the hill. From the church of *Brè* we ascend by a narrow path to the summit of the mountain in $\frac{1}{2}$ hr., either traversing the highest crest of the hill to the right, or crossing the spur to the left, in the direction of Lugano. The view of the several arms of the Lake of Lugano, especially in the direction of *Porlezza*, and the surrounding mountains, is very fine. Lugano itself is not visible from the summit, but from the above-mentioned spur a good view of it may be obtained.

A pleasant walk may be taken on the highroad from *Campione* (steamboat-station), past the *Madonna dell'Annunziata*, with 16th cent. frescoes, to ($\frac{1}{4}$ hr.) *Bisone* (steamboat-station) and by the railway embankment to (20 min.) *Melide* (steamboat and railway station; see p. 18). Thence in $\frac{1}{2}$ hr. to *San Martino* (p. 10).

The Monte di Caprino, opposite Lugano, on the E. bank of the lake, is much frequented on holidays by the townspeople, who possess wine-cellers (*Cantine*) in the numerous cool grottoes by which the side of the mountain is honeycombed. These cellars are closed at sunset, and in winter they are open on Monday and Friday only. The garden-restaurant at *Molino*, to the S. of the *Cantine*, has also become a popular resort. Close by is a pretty waterfall. Small boat there (35 min.) and back in 2½ hrs., including stay (fares, see p. 9); steamboat on Sun. and holidays.

To SAN BERNARDO AND BIGORIO (to station *Taverne* 5-6 hrs.). From the station, we at first follow field-paths, leading over the fertile undulating district to the N. of Lugano and passing the villages of *Massagno*, *Savosa*, *Porza*, and *Comano*, to (2 hrs.) the church of San Bernardo (2810 ft.), situated on a rocky plateau, commanding a picturesque view. [At the S.E. base of the plateau are the village of *Canobbio* and the château of *Trevano*, with a charming park. The *Castello di Daveco* (1875 ft.), on the opposite bank of the *Cassarate*, is now a hydropathic establishment (pens. 8-12 fr.)] Thence (at first following the top of the hill to the N., no path) to (1½-2 hrs) *Sala* and the (1 hr.) monastery of *Bigorio* (2360 ft., refreshments), charmingly situated (the church contains a Madonna attributed to *Guercino*). A delightful walk may be taken hence, through chestnut-woods and over pastures, to (1¼ hr.) the top of *Mte. Bigorio* (3615 ft.). From the monastery back by (½ hr.) *Ponte Capriasca* (1427 ft.), with a church containing a good old copy of *Leonardo da Vinci's* Last Supper best light 11-1), to (¾ hr.) the railway-station of *Taverne* (p. 7).

‘*Monte Boglia* (4990 ft.; ascent 4-4½ hrs.; guide desirable). Ascent by *Soragno* and the *Alp Bolla*, or from *Brè* (see above), 1¼ hr. The view is less comprehensive but more picturesque than that from *Mte. Generoso* (p. 18). Descent on the E. side through the grassy *Val Solda* to *Castello* and *San Mamette* or *Oria* (steamboat-stations; p. 184).

Monte Camoghè (7800 ft.), commanding a striking panorama of the Alps from *Mte. Rosa* to the *Orlier*. Road via *Canobbio* and *Tesserete* (“*Trattoria* *Sev. Antonini*”), and then to the right, through the *Val di Colla*, or upper valley of the *Cassarate*, to (12 M.; carr. in 2½ hrs.) *Scaregha* or *Lower Colla* (8205 ft.; “*Osteria Garzirola*”). Thence on foot (with guide) by *Colla* and the *Alp Pietrarossa*, leaving the *Monte Garzirola* (see below) to the left, to the (8 hrs.) *Alp Seritna* (5920 ft.) and the (1½ hr.) top. — The descent may be made to the N., via the alps of *Belvitte* and *Leveno* and through the *Val Morobbia*, to *Giubiasco* and (5 hrs.) *Belinzona* (p. 7). — The ascent of *Monte Garzirola* (8940 ft.), accomplished from *Colla* in 8 hrs., is also recommended. — Pedestrians will find it to their account to return from the *Val Colla* to *Porlezza* over the *Pass of San Lucio* (5980 ft.), or to the *Val Solda* (p. 184), either by the *Cima di Fojorma* (5935 ft.; views) or past the remarkable *Dolomitic* peaks of the *Denti di Vecchia*.

Monte Tamare (8480 ft.; 4 hrs.; guide) from *Taverne* (p. 7) or *Bironico* (p. 7), not difficult. Splendid view of *Lago Maggiore* (in the distance), etc.

A pleasant excursion may be made in a light mountain-carriage (16-17 fr.) via *Bioggio* (1058 ft.) to (2 hrs.) *Cademario* (2407 ft.), whence the carriage is sent to *Agno*. From *Cademario* we ascend on foot to (20 min.) *San Bernardo* (2855 ft.; beautiful view of *Lago Maggiore*, etc.). We next proceed to the *Aranno-Iseo* road and follow it to the left to *Iseo* (1264 ft.), *Cimo*, *Vernate*, and (2 hrs.) *Agno* (p. 185), where we rejoin the carriage. The chapel of *Santa Maria* (2560 ft.) lies near the road, between *Iseo* and *Cimo*.

Excursion to the *Monte Generoso*, see p. 18; to the *Grotto of Osteno*, see p. 188.

FROM LUGANO TO CHIASSO AND COMO (Milan). The train crosses the *Tessino Valley*, by means of a viaduct, 120 ft. high (charming view of Lugano to the left), skirts the *Monte San Salvatore*, and passes under its N.E. spur. It then skirts the W. bank of the lake

viâ the village of (128 M.) *Melide* (Demicheli, pens. from 5 fr.; Grotto Civelli, a restaurant), $1\frac{1}{2}$ M. beyond the headland of San Martino (p. 10). The train and the road then cross the lake to *Bisone* by a stone viaduct $\frac{1}{2}$ M. long (views). Two tunnels. Then (130 M.) *Maroggia* (Hôt.-Restaurant Val Mara, R. $1\frac{1}{2}$ -2 fr., B. 80 c.), at the W. base of the *Mte. Generoso*; continuous view of the lake on the right.

$132\frac{1}{2}$ M. *Capolago* (Hôt.-Pens. *du Lac*, very fair, with garden, R. 2, pens. 6-8 fr.; *Alb. d'Italia*, well spoken of; *Buffet*), at the head of the S.E. arm of the lake, near the mouth of the *Laveggio*, is the station for the *Generoso Railway* (steamboat from Lugano 2-3 times a day in summer, in about 1 hr.).

FROM CAPOLAGO TO THE MONTE GENEROSO, rack-and-pinion railway (generally running from April 15th to Oct. 15th) in $1\frac{1}{4}$ hr., to Bellavista (Hôt. Generoso) in 56 minutes. Return-fare to the top 10 fr. (Sun. 5 fr.), from Lugano 11 fr. 75 c. (Sun. 8 fr.); return-ticket, incl. R., D., & B. in the Hôt. Kulm, 18 fr. — The trains start from the steamboat-pier at Capolago and halt at (2 min.) the *St. Gotthard Railway Station*. The train crosses the road and the St. Gotthard railway and ascends the slope of the Generoso (gradient 20:100, afterwards 22:100), with a continuous open view, on the right, of the Val di Laveggio, girt with wooded hills, of the little town of Mandrisio, and, behind, of the Lake of Lugano. Then it skirts abrupt cliffs and enters a curved tunnel (150 yds. long), immediately before which the summit of Monte Rosa is visible. — $1\frac{1}{4}$ M. *San Nicolao* (2820 ft.), a station in the finely wooded *Val di Solaro*. The line next describes a wide curve, enters a tunnel 50 yds. long, and proceeds high up on the mountain-slope, with fine views of the plain of Lombardy as far as Milan and Varese.

$3\frac{1}{2}$ M. *Bellavista* (4010 ft.; Albergo Bellavista, plain; restaurant). A path leads from the station along the mountain-ridge (benches) to the (5 min.) **Perron*, a platform provided with railings, immediately above Capolago, with a beautiful view (best in the morning) of the Lake of Lugano and the surrounding heights, backed by the line of snow-peaks stretching from the Gran Paradiso to the St. Gotthard. About $\frac{1}{2}$ M. to the E. of the station (hotel-porter meets the trains) is the **Hôtel Monte Generoso* (3665 ft.; R. 4-5, B. $1\frac{1}{2}$, déj. $8\frac{1}{2}$ -4, D. 5, pens. 9-12 fr.; post and telegraph office; Engl. Church Service), situated on a mountain-terrace commanding a view over the plain of Lombardy as far as the Monte Viso. The hotel, open from May 1st to Oct. 15th, is frequented in summer mainly by Italians, at other seasons by English and Americans. A bridle-path leads hence to the summit in $1\frac{1}{4}$ hr.

Beyond Bellavista the railway ascends through another tunnel (90 yds. long), and closely skirts the barren ridge, affording occasional views to the left of the lake and town of Lugano, and to the right, below, of the villages of Muggio and Cabbio. Beyond two short tunnels we reach the station of ($5\frac{1}{2}$ M.) *Vetta* (5365 ft.; *Hôtel Kulm*, R. 3-5, B. $1\frac{1}{2}$, déj. $8\frac{1}{2}$ -4, D. 5, pens. 8-12 fr., connected by view-terraces with the *Restaurant Vetta*; adjacent, *Ristorante Clericetti*, plain, D. with wine 3 fr.). A good path leads hence in 10 min. to the summit of **Monte Generoso* (5590 ft.). The **View*, no less striking than picturesque, embraces the lakes of Lugano, Como, Varese, and Lago Maggiore, the entire Alpine chain from the Monte Viso to the Corno del Tre Signori, and to the S. the plain of Lombardy, watered by the Po and backed by the Apennines, with the towns of Milan, Lodi, Crema, and Cremona (best in the morning). — From the station of Vetta we may descend on foot to the *Hôtel du Generoso* or to Bellavista station in $\frac{3}{4}$ hr.

Monte Generoso may also be ascended from *Roveto* (1685 ft.; **Hôt.-Pens. Mte. Generoso*, open also in winter, R. 1-2, D. $2\frac{1}{2}$, S. $1\frac{1}{2}$, pens. 5-6 fr.; 3 M. from Maroggia station by road, less by footpath, in $3\frac{1}{4}$ hrs., by a

good path, well-shaded in the morning, from *Mendrisio* (see below) via *San Nicolao*, by bridle-path in 4 hrs. (mule 6 fr.); or from *Balerna* (see below) via *Muggio* in 4-4½ hrs. (road to Muggio, beyond which the ascent is fatiguing). — From *Lanzo d'Intelvi* (bridle path, 5½ hrs.), see p. 168; recommended for the return (to *Osteno* 6 hrs.).

185 M. *Mendrisio* (1190 ft.; *Angelo*, a good Italian house, R. 2½ fr.), a small town of 2900 inhab., ½ M. from the station, lies at the beginning of the bridle-path to the Monte Generoso (to the *Hôt. Generoso* 3 hrs.; mule 6 fr.). At *Ligornetto*, 1½ M. to the W., the birthplace of *Vincenzo Vela* (1822-91), is the *Museo Vela*, with models and a few originals by that sculptor. — A short tunnel carries us through the watershed between the Lavaggio and the *Breggia*. 189 M. *Balerna*.

140 M. *Chiasso* (765 ft.; **Buffet*; *Alb. Croce Rossa*, R. 2, B. 1 fr., at the station), the last Swiss village (custom-house; few porters; usually a long halt). To *Cernobbio*, see p. 155. — The line pierces the *Monte Olimpino* by means of a tunnel 3190 yds. long, beyond which a view of the Lake of Como is disclosed to the left.

143 M. *Como* (*Stazione di San Giovanni*, p. 148); thence to (30 M.) *Milan*, see R. 20.

4. From Thusis to Colico over the Splügen.

53 M. DILIGENCE from Thusis to Chiavenna (41 M.) twice daily in summer in 10 hrs. (fare 16 fr. 50, coupé 19 fr. 80 c.). EXTRA POST from Thusis to Chiavenna with two horses 99 fr. 20 c., with three horses 135 fr. 50 c. — RAILWAY from Chiavenna to Colico, 17 M., in ¾-1 hr. (fares 8 fr. 15, 2 fr. 20, 1 fr. 40 c.), corresponding with the steamboats to Como.

Thusis (2450 ft.; *Hôt.-Pens. Via Mala*, Post, *Rhaetia*, etc.), the terminus of the railway, lies at the confluence of the Rhine and the *Nolla*. — The Splügen road leads hence through the gorge of the **Via Mala*, crossing the foaming Rhine several times. Finest view at the second bridge.

7½ M. *Andeer* (3210 ft.). — Then we follow the wooded *Rofna Ravine* and the picturesque *Rheinwald-Thal* (*Val Rhein*) to —

16½ M. *Splügen*, Roman. *Spluga* (4757 ft.; *Hôtel Bodenhau*, R. 8½, D. 3½ fr.), the capital of the *Rheinwald-Thal*, at the junction of the Splügen and Bernardino routes. The latter here runs to the W. The Splügen route turns to the left, crosses the Rhine, and ascends in windings to the (6¾ M.) *Splügen Pass* (*Colmo dell'Orso*; 6945 ft.), the boundary between Switzerland and Italy. About ¾ M. beyond the pass is the *Dogana* (6245 ft.), the Italian custom-house.

The road now descends by numerous zigzags along the E. slope, being protected against avalanches by three long galleries and avoiding the dangerous *Liro Gorge*. Beyond *Pianasso* (inn), near the entrance to a short gallery, the *Madèsimo* forms a magnificent waterfall, 650 ft. in height, which is best surveyed from a platform by the roadside.

From Piana 70 a road ascends to the N.E. to (1¼ M.) *Madenise* (4920 ft.), a prettily situated village with a chalybeate spring and a **Hydropathic*.

34 M. *Campodelcino* (3455 ft.; *Croce d'Oro*) consists of four large groups of houses. The second contains the church. The *Liro Valley* (*Valle San Giacomo*) is strewn with fragments of rock, but the wildness of the scene is softened by the luxuriant foliage of the chestnuts lower down, from which rises the slender campanile of the church of *Gallivaggio*. Beyond *San Giacomo* the rich luxuriance of Italian vegetation unfolds itself to the view.

41 M. *Chiavenna*. — Hotels. *HÔTEL CONRAD ET POSTE, ¼ M. from the railway-station, with railway ticket office and electric light, R 2½-4, B. 1½, dñ. 2½, D. 3-4½, S. 2½, pens. 6½-8, omn. ½-2¼ fr.; ALBERGO SPICOLA, at the station, R 2½, B. 1 fr., well spoken of. — ALB. CRIMEA E CHIAVE D'ORO, on the Promenade, B. 1½, D. 2-3 fr., Italian; ALB. SAN PAOLO, unpretending.

The Station (*Café-Restaurant*, D incl. wine 2½ fr.; beer) lies to the E. of the town. Through-tickets are here issued to the steamboat-stations on the Lago di Como, with coupon for the omnibus-journey between the railway-station and the quay at Colico. — *Diligence Offices* at the station.

Chiavenna (1090 ft.), the Roman *Clavenna*, an ancient town with 4100 inhab., is charmingly situated on the *Mera*, at the mouth of the *Val Bregaglia*, through which the road to the Maloja Pass and the Engadine leads to the E. Opposite the Hôtel Conrad are the ruins of an unfinished palace of *De Salis*, the last governor appointed by the Grisons. Picturesque view from the castle-garden or '*Paradiso*' (adm. 50 cr.). — *San Lorenzo*, the principal church, has a slender clock-tower or campanile, rising from an arcaded enclosure which was formerly the burial-ground. The octagonal *Battisterio* (closed; fee 15-20 c.) contains a font of 1206, adorned with reliefs.

The hills of the *Val Capiola* contain many '*Marmitte dei Giganti*' (giant's kettles) or ancient '*glacier-mills*' of all sizes (guides at the hotels).

The RAILWAY TO COLICO (fares, see p. 14) traverses three tunnels soon after starting, beyond which we enjoy a fine retrospect of *Chiavenna*. Rich vine-bearing country. The valley (*Piano di Chiavenna*) is enclosed on both sides by lofty mountains. The lower-lying districts are exposed to the inundations of the *Liro* and *Mera*, which unite below *Chiavenna*. On the right bank of the *Mera* lies *Gordona*, at the mouth of the *Val della Forcola*, beyond which the *Boggia* forms a pretty waterfall in its precipitous descent from the narrow *Val Bodengo*. — 6 M. *Sandlaco* is the station for the large village of that name on the opposite (right) bank of the *Mera*, at the mouth of the *Val Mengusog*. Near (8½ M.) *Novate (Mussola)* the railway reaches the *Lago di Mussola* (860 ft.), originally the N. bay of the Lake of Como, from which it has been almost separated by the deposits of the *Adda*. The narrow channel which connects the lakes has again been rendered navigable. To the S. appears the pyramidal *Monte Legnone* (p. 160). The railway, supported by masonry and traversing tunnels, crosses the *Adda*

beyond (12½ M.) *Dubino*. The Valtellina railway (p. 161) joins ours from the left; we observe on a hill to the right the ruined castle of *Fuentes*, once the key of the Valtellina, erected by the Spaniards in 1603, and destroyed by the French in 1796.

17 M. *Colico* (720 ft.; **Hôtel Risi*, R. 2½ fr., B. 1 fr.; *Alb. Piazza Garibaldi*, on the lake, *Alb. Isola Bella*, R. 1½ fr., B. 80 c., both Italian), at the N.E. extremity of the Lake of Como, see p. 161. The station is nearly ½ M. from the quay (omnibus, see p. 15). — Railway from *Colico* to *Lecco* (*Milan*), see pp. 151-146.

5. From Innsbruck to Verona by the Brenner.

175 M. AUSTRIAN SOUTHERN RAILWAY (*Oesterreichische Südbahn*) to *Aia*, thence ITALIAN RAILWAY (*Rete Adriatica*); express fares 28 fr. 50, 21 fr. 90 c.; ordinary 23 fr. 45, 17 fr. 35, 11 fr. 50 c. (through-tickets payable in gold). The 'Nord-Süd-Express-Zug' (Berlin to Verona, in winter to Milan), a *train de luxe* composed of first-class and dining cars, performs the journey in 6½ hrs.; the day-express (1st & 2nd cl.) takes 8, the night-express (1st, 2nd, & 3rd cl.) 8¼, the ordinary trains 11¼ hrs. — Views on the right as far as the summit of the Brenner.

The Brenner (4495 ft.), the lowest pass over the principal chain of the Alps, is traversed by one of the oldest of the Alpine routes, which was used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, is carried through 80 tunnels, and over 60 large and a number of smaller bridges within a distance of 83 M. The greatest incline, 1:40, is between Innsbruck and the culminating point.

Innsbruck (1880 ft.; *Tiroler Hof*, *Hôt. de l'Europe*, *Goldene Sonne*, these three first-class, opposite the station; *Victoria*, also opposite the station; *Hôtel Kreid*, *Margarethen-Platz*; *Hôt. Habsburg*, *Hôt. Stadt München*, in the town, these four second-class; *Rail. Restaurant*), the capital of Tyrol, with 35,000 inhab., is described in *Baedeker's Eastern Alps*.

The railway ascends the valley of the *Sill*. Numerous tunnels. 6 M. *Patsch* (2570 ft.). — 12½ M. *Matrei* (3254 ft.), with the château of *Trautson*. — 15½ M. *Steinach* (3447 ft.). — The train now ascends a steep incline, crosses the valleys of *Schmirn* and *Vals* in a wide curve beyond (18½ M.) *St. Jodok*, and runs high above the *Sill* to (19½ M.) *Gries* (4114 ft.). It then passes the small green *Brenner-See*, and reaches —

25 M. *Stat. Brenner* (4495 ft.; *Buffet*), on the summit of the pass, the watershed between the Black Sea and the Adriatic. From the hillside to the right descends the *Eisack*, which the train now follows. — 27½ M. *Brennerbad* (4290 ft.). The line then descends rapidly to (30½ M.) *Schalleberg* (4075 ft.), where it turns into the *Pfiersch-Thal*, returning, however, to the *Eisack* valley by a curved tunnel, 800 yds. long. — 38 M. *Gossensass* (3494 ft.), a summer-resort. — The train now runs through wild rocky scenery. 40 M. *Sterzing* (3110 ft.). On the left rises the castle of *Sprechenstein*, and on the right those of *Thumberg* and *Reifenstein*. — 43 M. *Freien-*

feld. — We now cross the Eisak. On the left bank is the castle of *Welfenstein*. — 45 M. *Mauls*. — 47½ M. *Grasstein* (2745 ft.), at the entrance of the narrow defile of (60 M.) *Mittewald*. The lower end of the defile, called the *Brizener Klause*, near *Unterau*, is closed by the *Franzensfeste*, a strong fortress constructed in 1833. The (52½ M.) station (2450 ft.; **Rail. Restaurant*), the junction of the *Pusterthal* line (for *Carinthia*), lies 1¼ M. to the N.W. of the fortress. — Vineyards and chestnuts now appear.

59½ M. *Brixen* (1840 ft.) was the capital of an ecclesiastical principality, dissolved in 1803. — We cross the Eisak. 61½ M. *Albeins*. The valley contracts. 64 M. *Villnös*; 65 M. *Klausen* (1715 ft.). — The line skirts precipitous porphyry cliffs. — 68½ M. *Waidbruck* (1545 ft.). On the left, high above, rises the *Trostburg*. The train crosses the Eisak, in a wild ravine hemmed in by porphyry rocks. 71½ M. *Kastelruth*; 73½ M. *Atzwang* (1220 ft.). — 78 M. *Blumau*. On the right bank begin the vine-clad slopes of the *Botscher Leita*. — 81½ M. *Kardaus*. The train now returns to the right bank of the Eisak and enters the wide basin of Botzen, a district of luxuriant fertility.

83 M. *Botzen*. — *Hotels*. **BRISTOL*, 2 min from the station, R 5-7, B 1½, D 4, S. 3½ E.; **VICTORIA*, opposite the station, R 8-5 E.; **GOLDNER GREIF*, **KAISERKRON*, *HÔT. DE L'EUROPE*, *RIESE*, etc., in the town.

Botzen, Ital. *Bolzano* (880 ft.), with 13,600 inhab., in the middle ages the chief centre of the trade between Venice and the North, and to-day the most important commercial town in Tyrol, is beautifully situated at the confluence of the Eisak and the *Taifer*, which descends from the *Sarnthal* on the N. The background towards the E. is formed by the strikingly picturesque dolomite mountains of the *Val di Fassa*; to the W. rises the long porphyry ridge of the *Mendel*. In the *Walther-Platz* is a *Monument to Walther von der Vogelweide*, the poet, by H. Natter (1889). The Gothic *Parish Church* of the 14th and 15th cent. has a portal with two lions of red marble, in the Lombard style. — The *Calvarienberg* (950 ft.; 25 min. walk; beyond the Eisak bridge we cross the railway to the left) commands a fine view. — Beyond the *Taifer*, at the foot of the *Guntschnaberg*, lies *Gries*, frequented as a winter-resort.

From Botzen a branch-line diverges to (20 M.) *Meran* (1½-2 hrs.). See *Baedeker's Eastern Alps*.

Beyond Botzen the train crosses the Eisak, shortly before its confluence with the *Eisak* (or *Adige*), which becomes navigable at (89½ M.) *Bransoll*. In the distance, to the right, rises the wooded range of the *Mittelberg*. Beyond (93 M.) *Auer* the train crosses the *Adige*. — 96 M. *Neumarkt-Tramin*. — 99 M. *Salurn*, commanded by the ruined *Haderburg* on an apparently inaccessible rock. — 107 M. *San Michels*, with a handsome old Augustinian monastery, is the station for the *Val di Non*. The train again crosses the *Adige*.

— 111 M. *Lavis*, on the *Avisio*, the stony bed of which is crossed farther on by a bridge 1000 yds. in length. — 115 M. *Gardolo*.

117½ M. *Trent*. — *IMPERIAL HOTEL TRENTO, near the station, R. 8-6 K., B. 4 K. 80 h., déj. 8½, D. 5 K.; *CARLONI, Via Lunga, with good trattoria. — Second-class: AGNELLO D'ORO.

Trent (840 ft.), or *Trento*, Lat. *Tridentum*, with 21,600 inhab., formerly the wealthiest and most important town in Tyrol, possesses numerous towers, palaces, and broad streets, and presents an imposing appearance. The pretty grounds (*Piazza Dante*) adjoining the station are adorned with a lofty *Monument to Dante*, designed by Cesare Zocchi (1896).

The **Cathedral*, founded in 1046, rebuilt in 1212 et seq., and restored in 1882-99, is a Romanesque church surmounted by a dome. The N. portal, at Botzen, is adorned with a pair of lions. In the S. transept are frescoes and the marble tomb of the Venetian general Sanseverino, who was drowned in the Adige in 1487 after his defeat by the Tridentines at Calliano (see below). — In the *Piazza Grande* (at the cathedral), which is embellished with the tasteful *Neptune Fountain* (1769), stands the *Palazzo Pretorio* (now the military headquarters), with the old *Torre Grande* (clock-tower).

Santa Maria Maggiore, begun in 1520, contains a picture (1563), in the choir, with portraits of the members of the Council of Trent which assembled here in 1545-63. The handsome organ-loft is in the Renaissance style.

The *Palazzo Municipale*, in the *Via Larga*, to the N. of the cathedral, contains the *Public Library* and the *Museum*, the latter consisting of collections of natural history specimens, S. Tyrolese antiquities, coins, etc.

On the E. side of the town rises the imposing *Castello del Buon Consiglio* (adm. 9-11 and 2-4), formerly the seat of the prince-bishops and now a barrack. A fine view is enjoyed from the huge *Torre di Augusto*. — A good view of the town is also obtained from the *Cappuchin Convent* above the Castello. — The rocky, fortified hill of *Verruca* or *Dos Trento* (950 ft.), on the right bank of the Adige, is not accessible to visitors.

FROM TRENT TO BASSANO through the *Val Sugana*, 70 M., see *Baedeker's Eastern Alps*. Railway to (47 M.) *Tesse* in 2¾-3¾ hrs.; diligence thence to (28 M.) *Bassano* in 4½ hrs.

The RAILWAY follows the Adige. — 122 M. *Maiareello*. On a hill near (127 M.) *Calliano* rises the castle of *Beseno* (to the left). The lower valley of the Adige, as far as the Italian frontier, is named the *Val Lagarina*. It is rich in vines, maize, and mulberries.

182 M. *Bovereto* (695 ft.; *Hôt. Glira*, very fair; *Balmoral*), a town with 11,000 inhab., has an old *Castello*. — Road to *Recoaro* (omnibus in summer), *Torrebelvicino*, and *Schio*, see p. 247.

The train crosses the *Leno*. On the right bank of the Adige lies *Isera*, celebrated for its wine, with a waterfall. On the left bank,

near *Lissana*, is the *Castello Dante* (1003 ft.), in which, about the year 1302, Dante when banished from Florence was the guest of Count Castelbarco.

135 M. *Mori* (570 ft.; *Buffet*; *Railway Hotel*, R. from $1\frac{1}{2}$ K.) is the starting-point of a narrow-gauge railway to *Riva* on the Lago di Garda via *Arco*.

From *Mori* to *Riva*, $15\frac{1}{2}$ M., railway in $1\frac{1}{2}$ hr. (fares 1st cl. 3 K. 6 A., 3rd cl. 1 K. 54 A.; best views to the left). The line crosses the Adige to (2 M.) *Mori Bergata*, the station for the large village of *Mori* (672 ft.), noted for its asparagus. It then traverses the broad green valley to ($\frac{1}{2}$ M.) *Loppio* (785 ft.), with the chateau of Count Castelbarco, passes the little *Lago di Loppio* (720 ft.), with its rocky island, and winds up among rocky debris to the ($\frac{1}{2}$ M.) culminating point of the route, at the chapel of *San Giovanni* (815 ft.). We now descend to (8 M.) *Nage* (710 ft.), a village situated on the brink of a ravine, with the ruins of the castle of *Penade* (922 ft.), on a barren rock to the left. — The line descends along the slope of the mountains. We enjoy an exquisite *View of the blue Lago di Garda, with the Sarca at our feet, and the long Monte Brione opposite. Presently *Arco* and the wide valley of the Sarca, with its mountain-sides, come into view. 11 M. *Oltresarca* is the station for *Vignole*, *Bolognaro*, and other villages. We then cross the Sarca to ($12\frac{1}{2}$ M.) *Arco* (p. 217). Thence we traverse the fertile valley (to the left Mte. Brione; to the right, among the mountains, *Tenna*, see p. 216). $13\frac{1}{2}$ M. *San Tommaso*. — $15\frac{1}{2}$ M. *Riva* (p. 216; steamers on the Lago di Garda, see p. 210).

Near ($136\frac{1}{2}$ M.) *Marco* the line intersects the so-called *Slavini di Mareo*, probably the remains of an ancient glacier, according to others the traces of a vast landslip, which is said to have buried a town here in 883, and is described by Dante (*Inferno*, xii. 4-9). At (137 M.) *Serravalle* the valley contracts.

142 M. *Ala* (415 ft.; *Rail. Restaurant*; *Hôt. Ala*, very fair; *Corona*), with 4800 inhab., is the seat of the Italian and Austrian custom-house authorities. Those who have forwarded luggage by this route to or from Italy should enquire for it at the custom-house here. — 144 M. *Avio*, with a recently restored chateau of Count Castelbarco. — $145\frac{1}{2}$ M. *Borghetto* (480 ft.), the last Austrian station.

148 M. *Peri* (413 ft.), the first Italian station, is the starting-point for the ascent of the *Monte Baldo* (Mte. Maggiore; comp. p. 216), which separates the valley of the Adige from the Lago di Garda. — On an eminence to the right, near (156 M.) *Ceraino*, lies *Rivoli*, which was stormed by the French in 1796 and 1797 under Masséna, and afterwards gave him his ducal title. Here also are two new forts. — We now enter the *Chiusa di Verona*, a rocky defile celebrated in mediæval warfare. At the entrance are the works of *Incaiale*, commanding the pass.

The train passes (160 M.) *Demogladà* (400 ft.), also a station on the Verona and Caprino line (comp. p. 234), then (164 M.) *Pescantina*, and (167 M.) *Parona all'Adige* (p. 234), crosses the Adige, and soon reaches the Verona and Milan line.

At Verona (see p. 221) it first stops at (173 M.) the *Stazione Porta Nuova* and then at the (176 M.) *Stazione Porta Vescovo*, the principal station.

6. From Vienna to Venice viâ Pontebba.

101 M. AUSTRIAN SOUTH RAILWAY to *Bruck*; AUSTRIAN STATE RAILWAY thence to *Pontafel*; ITALIAN RAILWAY (*Rete Adriatica*) thence to *Venice*. 'Train de luxe' (Vienna-Cannes; first-class carriages only, at special rate) daily in winter in 14 hrs.; express train in 15¼ hrs. (fares 71 fr. 15, 50 fr. 85 c.); ordinary train in 20¼ hrs.

Vienna, see *Baedeker's Austria*. The express trains take 1½ hr. from Vienna to (47 M.) *Gloggnitz* viâ *Baden* and *Wiener-Neustadt*. — At *Gloggnitz* (1450 ft.) begins the *SEMMERING RAILWAY, the oldest of the great continental mountain-railways, constructed in 1848-68 (best views on the left). In the valley flows the green *Schwarsa*. On the left is the three-peaked *Sonnwendstein*; to the right, in the background, the *Raxalp*. — At (51 M.) *Payerbach* (1615 ft.) the train crosses the *Valley of Reichenau* by a viaduct 80 ft. high and ascends rapidly on the S. slope of the valley (gradient 1:40). Beyond four tunnels it reaches (60 M.) *Klamm* (2290 ft.), with a half-ruined castle of Prince *Liechtenstein*, on a rocky pinnacle. Far below runs the old Semmering road. The train now skirts the *Weinsattelwand* by a long gallery and reaches (64½ M.) *Brettenstein* (2530 ft.). The ravines of the *Kalte Rinne* and the *Untere Adlitzgraben* are crossed by lofty viaducts, between which the line ascends in curves.

Beyond (69½ M.) *Semmering* (2980 ft.) the train passes from Austria into Styria by means of the *Semmering Tunnel*, nearly 1 M. long. It then descends the valley of the *Froeschnitz* to (75½ M.) *Spital* and (80 M.) *Mürzschlag* (2200 ft.). — The line now follows the picturesque valley of the *Mürz*, containing numerous forges. — 85 M. *Langenwang*; 87½ M. *Krieglach*; 90½ M. *Mitterdorf*. On the right, near *Wartberg*, rises the ruin of *Lichtenegg*. The train makes a wide sweep round the *Wartberg-Kogel*, crossing the *Mürz* twice, and reaches (95 M.) *Kindberg*, with a castle of Count *Attems*. — 100 M. *March*; 103½ M. *Kapfenberg*.

106½ M. *Bruck an der Mur* (1595 ft.), a small town at the confluence of the *Mürz* and the *Mur*, is the junction of the line to *Graz* and *Trieste* (see *Baedeker's Austria*). On a rocky height to the N. of the station is the ruined castle of *Landekron*.

The STAATSBahn, which we now follow, diverges to the right from the South Railway, crosses the *Mur*, and ascends the narrow valley of that river. Beyond (114 M.) *Niklasdorf* we again cross the *Mur* and reach (116½ M.) *Leoben* (1745 ft.), the most important town of Upper Styria (7000 inhab.). The train describes a wide circuit round the town, and stops at the (117½ M.) *Staatsbahnhof*, to the S. of the suburb of *Waasen*. It then follows the *Mur*, passing the chateau of *Göss* on the left.

125 M. *Sankt Michael* (1955 ft.; **Rail. Restaurant*), at the mouth of the *Liesing-Thal*, is the junction for the line to *Selzthal*. — 139 M. *Knittelfeld* (2110 ft.). — 148½ M. *Judenburg* (2380 ft.), an old town, with extensive foundries; 151½ M. *Thalheim*; 157 M.

St. Georgen. — 160 M. *Unsmarkt*. On the right rises the ruin of *Frauenburg*, once the seat of the minnesinger Ulrich von Liechtenstein. Beyond (184½ M.) *Scheifling*, with the château of *Scheutenberg* (r.), the train quits the Mur and ascends to (189½ M.) *St. Lambrecht* (2900 ft.), on the watershed between the Mur and the Drave. It then descends the valley of the *Olsa*, passing (173 M.) *Neumarkt* and (178 M.) *Einoed*.

182½ M. *Friesach* (2090 ft.), an ancient town on the *Metnitz*, commanded by four ruined castles. — 185½ M. *Hirt*. The train now enters the *Krappfeld*, the fertile plain of the *Gurk*; to the E. is the *Sau-Alpe*, to the S. rise the *Karawanken* and the *Triglav*. — 197 M. *Launsdorf*. The most interesting of the numerous castles of the Carinthian nobles in this district is *Hoch-Osternitz*, the property of the Khevenhüller family, 2 M. to the S.W., on a rock 500 ft. high.

From (201½ M.) *Glandorf* (1540 ft.) a branch-line diverges to *Klagenfurt*. — 203 M. *St. Veit an der Glan* was the capital of Carinthia down to 1519. — The line continues to ascend the valley of the Glan, part of which is marshy. 208½ M. *Feistritz-Pulst*. To the right is the ruin of *Liebenfels*; to the left those of *Karlberg* and (farther on) *Hardegg*. — 211 M. *Glanegg*, with an old castle. Beyond (217½ M.) *Feldkirchen* we skirt a wide moor and at (223½ M.) *Steindorf* we approach the *Ossiacher See* (1600 ft.). At the S.W. end of the lake is the ruin of *Landskron*.

234 M. *Villach* (1665 ft.; **Rail. Restaurant*; *Hot. Mosser*), an old town on the *Drave*, with 7700 inhab., the junction of the lines to *Marburg* and *Franzensfeste*, is very picturesquely situated at the base of the *Dobratsch* (7110 ft.).

The train skirts the town towards the S. and crosses the *Drave* and the *Gail*. 239½ M. *Fürnitz*; 247½ M. *Thörl-Maglern*. The line then runs along the left side of the *Gailitz Valley*.

251 M. *Tarvis* (2410 ft.; **Railway Hotel & Restaurant*), where the railway from *Lalbach* joins ours on the left, the chief place in the *Kanal Valley*, is beautifully situated. It consists of *Unter-Tarvis* in the floor of the valley, ½ M. from the station, and *Ober-Tarvis*, ¾ M. farther on, with a station of its own, at which the slow trains stop.

Beyond *Tarvis* the line gradually ascends. To the left rises the *Luschariberg* (5880 ft.), a pilgrims' resort, and behind us is the imposing *Mankart*. — 256 M. *Saisnitz* (2816 ft.), on the watershed between the Black Sea and the *Adriatic*. The train then descends along the *Fella*. — Near a picturesque fort the *Fella* is crossed. Beyond (262½ M.) *Malborghet* the train traverses a rocky ravine, at the end of which lies (266 M.) *Lusnitz*.

272 M. *Pontafel* (1870 ft.; *Railway Restaurant*), the Austrian frontier and customs station, is separated by the rushing *Pontebbana* from —

273½ M. Pontebba, the first village in Italy, with the Italian custom-house (luggage examined). The next part of the railway, descending the wild ravine of the Fella (**Valle del Ferro*), is remarkable both for the grandeur of the scenery and for the boldness displayed in the construction of the line. The train traverses an almost continuous series of cuttings, tunnels (24 before *Stazione per la Carnia*), bridges, and viaducts. The Fella is crossed by an iron bridge, 130 ft. high. — 278 M. *Dogna* (1510 ft.), at the mouth of the valley of that name; in the background, to the E., rises the grand pyramid of the *Montasio* or *Bramkofel* (9030 ft.). We recross the river. — 281 M. *Chiusaforte* (1285 ft.), at the entrance of the picturesque *Raccolana Valley*. At (286 M.) *Resiutta* (1035 ft.) the train crosses the *Resia*. Below (288 M.) *Moggio (Udinese)* the valley of the Fella expands. The bottom of the valley is covered with rubble. A little below (291 M.) *Stazione per la Carnia* the Fella flows into the *Tagliamento*, which here waters an extensive plain.

294 M. *Venzona* (750 ft.). The train traverses the marshy *Rughi Bianchi*, or valley of the *Tagliamento*, by an imposing viaduct, ½ M. in length, and then quits the basin of that river. — 298 M. *Gemona-Ospedaletto*; 301½ M. *Magnano-Arteagna*; 304 M. *Tarcento*; 306½ M. *Tricesimo*; 310 M. *Reana del Rojale*.

316 M. *Udine*, see p. 325.

From *Udine* to (401 M.) *Venice*, see pp. 325-322.

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This district 'at the foot of the mountains', enclosed on three sides by the Alps and Apennines, and separated from Lombardy by the Ticino, embraces, according to the present division, the provinces of *Turin*, *Novara*, *Cuneo*, and *Alessandria*, with 8,233,000 inhab., and an area of about 11,400 sq. M. It consists of lowlands flanking the banks of the Po and its tributaries, which yield rice, wheat, and maize, and of highlands where excellent wine and silk are produced, and lastly of a bleaker mountain region of forests and pastures. The earliest INHABITANTS were Celtic and Ligurian tribes, who were but slowly influenced by Roman culture; and it was not till the reign of Augustus that the subjugation of the higher valleys was completed. The Dialect of the people still retains traces of their ancient affinity with the French; thus, *pleuve*, instead of the Italian *piovere*, *em* for *uomo*, *cheur* for *cuore*, *sità* for *ottità*, *racon* for *ragione*, *piassa* for *piazza*. This patois is universally spoken, even by the upper classes, but is unintelligible to strangers. Throughout Piedmont, however, French is very generally understood.

The History of the country is closely interwoven with that of its dynasty. The House of Savoy (or Casa Sabauda), a family of German origin, professing even to trace their descent from the Saxon Duke Witikind, the opponent of Charlemagne, first became conspicuous among the nobles of Upper Burgundy about the year 1000. Humbert I. ('Blanc-Comte'; d. 1066) is generally regarded as the founder of the dynasty. His descendants, by judiciously espousing the cause of the pope and the emperor alternately, gradually succeeded in extending their supremacy over Turin, Aosta, Susa, Ivrea, and Nice. Amadeus VI. (1343-88), known as the 'Comte Verde' ('green count') from his usual dress, extended the power of his house in numerous feuds and warred in the East. Amadeus VIII., raised to the ducal dignity by Emp. Sigismund in 1416, added Geneva, Vercelli, and Piedmont to his possessions, and gave the principality its first legislative code. He retired to a hermitage at Ripaille, near Thonon, in 1484, but was created pope as Felix V. (1489-99) by the Council of Basle and died in 1491. — Situated between the two great mediæval powers of France on one side, and Austria and Spain on the other, the princes of Savoy frequently changed sides, and although sometimes overtaken by terrible disasters, they contrived to maintain, and even to extend, their territory. At one period the greater part of the Duchy was annexed to France, but Emmanuel Philibert ('Testa di Ferro', 1558-80) restored it to its original extent, and became its second founder. This prince spent 25 years as a general in the service of Charles V. and won the battle of St. Quentin for Philip II. Under his son Charles Emmanuel I. (1580-1630) the Duchy again became dependent on France. From the sons of this prince are descended the elder branch of the family, which became extinct in 1681, and the younger Carignano line, which succeeded to the throne in the person of Carlo Alberto. The following dukes were Vittorio Amedeo I. (1680-87), Francesco Giacinto (1687-88), Carlo Emanuele II. (1688-75), and Vittorio Amedeo II. (1675-1780). The last of these, having boldly allied himself with Austria during the Spanish War of Succession, managed to throw off the French suzerainty (1706); he obtained Sicily as his reward, which island, however, he was afterwards obliged to exchange for Sardinia (1720), and in 1718 assumed the title of King, which was subsequently coupled with the name of the latter island. His successors were Carlo Emanuele III. (1720-73), and Vittorio Amedeo III. (1773-96). After the battle of Turin (1706), in which Prince Eugene commanded the Imperialists, the Piedmontese princes directed their attention to Prussia, which served as a model for the organisation of their kingdom. In both countries the military and feudal element preponderated, and both were obliged to succumb to the new powers evolved by the French Revolution. Carlo Emanuele IV. (1796-1802) was deprived of all his continental possessions by the French in 1798, and restricted to the island of Sardinia, which was protected by the English fleet. Vittorio Emanuele I. (1802-21) was at length reinstated in his dominions, with the addition of Genoa, by the Congress of Vienna. The Napoleonic period had swept away the feudal institutions of Piedmont, and had bequeathed in their stead many of the benefits of modern legislation, and high military renown. It is therefore intelligible that the clerical reaction, which set in with the king's return, gave rise to an insurrection which caused the king to abdicate, and had to be quelled by Austrian troops. His brother Carlo Felice (1821-61) adhered faithfully to Jesuitical principles, and lived on the whole in accordance with his motto, 'Non sono re per essere seccato' ('worried'). The older line of the House of Savoy became extinct with this prince, and was succeeded by the collateral line of Carignano (p. 40; 27th April, 1831). Carlo Alberto (b. 1798), who had been educated at a French military school, and had headed the insurrection of 1821, was protected by France and Russia against the attempts of Austria to deprive him of his claims to the throne. His own experiences, and the force of circumstances, rendered him an implacable enemy of Austria. With him began the national development of Piedmont, although his efforts were not always consistent. The liberals called him the 'Re Tentenna' (the vacillating), while in 1848 he himself described his position as being 'between the

daggers of the Carbonari and the chocolate of the Jesuits'. On 8th Jan., 1848, *Count Cavour* made the first public demand for the establishment of a constitution, and on the 7th Feb. the king, half in despair, yielded to the popular desires. The insurrection in Lombardy at length induced him to become the champion of national independence, and to give vent to his old enmity against Austria (28th March), but one year later his career terminated with his defeat at Novara (23rd March, 1849). He then abdicated and retired to Oporto, where he died in a few months (26th July). It was reserved for his son *Vittorio Emanuele II.* (b. 1820, d. 9th Jan., 1878) finally to give effect to the national wishes of Italy.

7. Turin, Ital. Torino.

Railway Stations. 1. *Stazione Centrale*, or *di Porta Nuova* (Pl. D, 4), the terminus of all the lines (Rail. Restaurant). — 2. *Stazione di Porta Susa* (Pl. B, 2), the first stopping-place of all the trains of the Novara-Milan line and for the Oleggio line. Omnibuses and cabs meet every train at both these stations. City office at the *Agenzia di Città delle Ferrovie del Mediterraneo*, Via Finanze 9. — Stations of the **STEAM TRAMWAYS**: for the *Superga* (p. 80) and *Moncalieri* (p. 40) in the Piazza Castello (Pl. E, 2, 3); for *Orbassano* (p. 84) near the Ponte Mosca (Pl. E, 1); for *Stupiglio* (p. 40) in the Via Sacchi, on the W. side of the Central Station; for *Carignano* (p. 40), in the Via Nizza, on the E. side of the Central Station. For the steam-tramways, comp. the larger edition of the time-table mentioned at p. xvi, or the *Orario dei Tramways* (10 c.).

Hotels. ***GRAND HÔTEL** et **HÔTEL D'EUROPE** (Pl. a; E, 3), Piazza Castello 19, with lift and steam-heating, R. 8-8, B. 1½, dâj. 4, D. 5, pens. from 9. omn. 1 fr.; ***KRAFT'S GR. HÔT. DE TURIN** (Pl. b; D, 4), Via Sacchi 10, opposite the Central Station, with lift, R. 4-7, B. 1½, dâj. 3½-4, D. 5-6, pens. from 10, omn. ½-1 fr.; ***HÔTEL TROMBETTA EN INGENIERIA** (Pl. c; D, 4), Via Roma 81 and Via Cavour 2, E. 8-5, B. 1½, dâj. (incl. wine) 3½-4, D. 4½, pens. 10 fr. All these are of the first class. — **HÔT. BOULEVARD** et **MÉTROPOLIS** (Pl. d; E, 5), Via Pietro Micca 3, with Central Hôt. Suisse et Turinois (Pl. h; D, 4), Via Sacchi 2, R. 4½, pens. 8-10, omn. ½ fr.; **HÔTEL CENTRAL ET CONTINENTAL** (Pl. e; E, 8), opposite the Central Station; **HÔT. CENTRAL ET CONTINENTAL** (Pl. e; E, 8), Via delle Finanze 2, with restaurant, R. 8-5, B. 1½, dâj. incl. wine 8, D. incl. wine 4, pens. 9 fr.; **HÔT. DU NOUD**, Via Roma 84, well spoken of; **GR. HÔT. MESSÈT FIGUINA** (Pl. f; D, 5), Via Pietro Micca 22, near the Piazza Solferino, well furnished, R. 2½-3½ fr., omn. 80 c. — The following are second-class and more in the Italian style: **HÔT. TRE CERCHI** (Pl. g; D, 8), Via Venti Settembre 41, R. from 2½, D. 4, pens. from 9 fr., well spoken of; **ALB. ROMA E BOCCA CAVOUR** (Pl. i; D, 4), Piazza Carlo Felice, prettily situated; **HÔT. DE FRANCE ET DE LA CONCORDE** (Pl. k; F, 5), Via di Po 20; **ALB. DELLA ZECOA**, Via Roma 86, **DOGANA VECCHIA** (Pl. m; D, 2), Via Corte d'Appello 4, R. 2½ fr., both unpretending. — The *Grisini*, a kind of bread in long, thin, and crisp sticks, are a speciality of the place. The Piedmontese wines have a high repute (comp. p. xxiii).

Restaurants (comp. p. xxi). ***Parigi**, Via di Po 21; ***Cambio**, Piazza Carignano 2; ***Birreria Voigt**, Via Pietro Micca 22, in the Hôt. Florina, much frequented; ***Trattoria Meridiana**, Via Santa Teresa 6, *Galleria Natia* (Vienna beer); **Milano**, corner of the Piazza Castello and Via Barbaroux; **Pasta**, Piazza Carlo Alberto; **Ristorante della Rocca** (see above), Via Roma 86. — **Wine Room**. **Cantina di Spina**, Via Cavour 2, good Piedmontese wines. — **Vermouth di Torino** (famous), good at **Carpano's**, Piazza Castello 18.

Cafés. ***Nazionale**, Via di Po 20; **Ligure**, Corso Vitt. Em. II., near the station (concerts); **San Carlo**, Piazza San Carlo (concert in the evening); **dagli Spachi**, Via Pietro Micca; **Affari**, Via di Po. — **Confectioners**. **Beretti & Milano**, **Romana**, Piazza Castello, S. side; **Strutta**, Piazza San Carlo 7. **Chocolate**: **Giuliano**, Via dell' Accademia delle Scienze. — A favourite

local beverage is *biarvin* (15c.), a mixture of coffee, chocolate, and milk. — Beer Houses (*Birrerie*; comp. p. xxii). *Gamberino-Halle*, next the Teatro Alfieri (see below); *Caffè Nazionale* (see p. 25); *Caffè Piemonte*, at the station (Munich beer at these); *Birreria Voigt* (see p. 25; local beer); *Birreria della Borsa*, Via dell'Accademia delle Scienze 2.

Cabs (*Vetture, Ottadini*): per drive (*corsa*) 1 fr., at night (12-8 a.m.) 1 fr. 20 c.; first $\frac{1}{2}$ hr. 1 fr., first hour (*ora*) 1 fr. 50 c., each following $\frac{1}{2}$ hr. 75 c., at night $1\frac{1}{2}$, 2, and 1 fr.; hand-luggage, carried inside, free; each trunk 20 c.

Electric Tramways (fare 10 c., transfer 15 c.) traverse the streets in many different directions (see Plan and p. 114). The chief centres are Piazza Castello (Pl. E, 2, 3), Piazza Emanuele Filiberto ('Porta Palazzo'; Pl. D, E, 1, 2), Piazza dello Statuto (Pl. C, 2), Piazza San Martino (Pl. B, 2), Piazza Solferino (Pl. D, 3), and Piazza Carlo Felice (Pl. D, 4).

Post and Telegraph Office (Pl. 46; E, 8), Via Principe Amedeo 10, near the Piazza Carlo Alberto.

Booksellers. *Carlo Clausen*, Via di Po 19; *Rosenberg & Sellier*, Via Maria Vittoria 18; *Casanova*, Piazza Carignano; *Sireghio*, in the Galleria Subalpina (p. 28). — PHOTOGRAPHS. *Clausen*, see above. — NEWSPAPERS: *Stampa*, *Gazzetta del Popolo*, *Gazzetta di Torino*.

Goods Agents. *Fratelli Girard*, Galleria Nazionale (p. 83). — Cook's Office, Via Roma 81, in the Hotel Trombetta.

Bankers. *Pellegriani & Moris*, Piazza Solferino 6; *De Fernex & Co.*, Via Alfieri 15; *Kuster & Co.*, Via Ventì Settembre 54.

Physicians. *Dr. F. Conti*, Corso Oporto 80 (speaks English and French); *Dr. Bergesio*, Via Melchior Gioia 8 (speaks French). — Dentists. *Martini*, Via Pietro Micca (speaks English); *Garelli*, Via Roma 15. — Chemists. *Foghino*, Via Roma 27; *A. Torre*, Via di Po 14.

Baths. *La Provvidenza*, Via Ventì Settembre 7; *Bagno Cavour*, Via Lagrange 22. Bath $1\frac{1}{4}$ - $1\frac{1}{2}$ fr., with fee of 20 c.

Military Music in front of the royal palace every afternoon when the guard is changed (between 4 and 6 p.m.); in May and June on Sun. in the old Piazza d'Armi about 6 p.m., during the Corso; and thrice weekly thereafter on Sun. 2-4 in the Giardino Reale (comp. p. 29).

operas and ballets. *Teatro Regio* (Pl. E, 8), Piazza Castello, for and the Carnival only (admission 3 fr., reserve ~~from 40 to 50~~ 40 c.); *Vittorio Emanuele* (Pl. 52; F, 8), Via Rossini 18, for operas, ballets, and equestrian performances; *Carignano* (Pl. 48; E, 3), in the Piazza of that name, for operas and dramas; *Alfieri* (Pl. 47; D, 3), Piazza Solferino; *Gerbino* (Pl. F, 4), Via Maria Vittoria 44, for dramas and operettas; *Balbo* (Pl. E, 4), Via Andrea Doria 15, for operettas; *Rossini* (Pl. 50; F, 8), Via di Po 24, for plays in the Piedmontese dialect. — *Giandula* (Pl. 49; E, 3), Via Principe Amedeo 24, a marionette-theatre. — *Caffè Romano*, Galleria Subalpina (p. 28), a theatre of varieties, with a separate stage for summer.

British Vice-Consul, *Giacinto Cassinis*, Via Bogino 25. — United States Consul, *Pietro Cuneo*, Via Andrea Doria 12.

English Church, Via Pio Quinto 15, behind the Tempio Valdese; service at 10.30 a.m. — Protestant Service in the Tempio Valdese (Pl. D, E, 4, 5) on Sundays, in French at 11, in Italian at 8 o'clock. — *Chiesa Metodista Episcopale*, Via Lagrange 18 (Sun. 10 a.m. and Thurs. 10.30 a.m.). — *Chiesa Cristiana Evangelica*, Galleria Nazionale.

Public Collections, etc. (official holidays, see p. xxiv). *Accademia Albertina di Belle Arti* (p. 87), week-days 10-4; fee. *Accademia delle Scienze* (Museum of Antiquities and Picture Gallery; p. 80), week-days 10-4 (May-Oct. 9-4), 1 fr.; Sun. and holidays 1-4, free. On certain holidays open in the morning also. *Armeria Reale* (Armoury; p. 28), daily 11-3; on week-days tickets must be obtained (gratis) at the Ufficio della Direzione, on the staircase. *Biblioteca Nazionale* (p. 87), daily (except Sun.) in summer 9-5 (Nov. to April 9-4 and 7-10); closed in September.

Castello Mediceale (p. 38), daily 9-12 and 2-6; Sun. & holidays 50 c., other days 1 fr.

Monte Antonelliana (p. 37), daily 7-5, (in winter 9-3), 50 c.

Monte dei Cappuccini (*Belvedere of the Italian Alps Club*; p. 39), Nov. to Feb. 8-11.30 and 1-5, May to Aug. 5-11.30 and 2-6; at other times 6.30-11.30 and 1-6, 40 c., Sun. & Thurs. 25 c.

Museo Industriale Italiano (p. 38), week-days 9-12 and 2-5.30, Sun. & holidays 12.30-4, free.

Museo Municipale (*Arte Antica and Arte Moderna*; pp. 30, 36), week-days 9-4, 1 fr.; Sun. and Thurs. (and the *Arte Antica* section on Tues. also), free.

Museo di Storia Naturale (p. 39), daily, except Mon., 1-4, free.

Palazzo Reale (p. 25), daily 9-4; fee 1 fr.

Reale Pinacoteca, see *Accademia delle Scienze*.

Principal Attractions (1-1½ day): Armoury (p. 28), 'Picture Gallery' (p. 30) and Museum of Antiquities (p. 30), monuments in the Cathedral (p. 34), view from the Monte dei Cappuccini (p. 39) or from the 'Superga' (p. 39). — Excursion to the Sagra di San Michele, see p. 8.

Turin (785 ft.), Ital. *Torino*, the ancient *Taurasia*, capital of the Taurini, a Ligurian-Celtic tribe, destroyed by Hannibal B.C. 218, afterwards the Roman *Augusta Taurinorum*, was the capital of the County of Piedmont in the middle ages, and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1720 it was the capital of the Kingdom of Sardinia, and from 1859 to 1865 of Italy. The seat of a university (founded in 1404), of an archbishop, and of a military academy, and headquarters of the 1st Italian Corps d'Armée, this great city lies in an extensive plain on the Po, which receives the waters of the *Dora Riparia* below the city. The plain of the Po is bounded on the W. by the *Gratiat* and *Cottian Alps*, and on the E. by a range of hills rising on the right bank, opposite the city (Monte dei Cappuccini, p. 39; Superga, p. 39). Turin was the chief centre of those national struggles which led to the unification of Italy. The removal of the seat of government to Florence seriously impaired the prosperity of the citizens for a time, but they have long since recovered their losses. The rapidly increasing population now numbers upwards of 329,600, including the suburbs.

Turin is conspicuous among the cities of Italy for the regularity of its construction. Its plan presents rectangular blocks of houses (*Isote*), long, broad, straight streets (*Vie*), frequently with arcades (*Portici*), and spacious squares. Its history explains this. The plan of the old town, with slight variations, is the same as that of the colony founded by the Emperor Augustus, or even of an older Roman camp. It formed a rectangle of 2210 ft. in length and 1370 ft. in breadth, and had eleven towers on each side. Its site is now bounded by the Piazza Castello on the E., the Via della Consolata and the Corso Saccardi on the W., the Via Giulio on the N., and the Via Santa Teresa on the S. The ancient *Via Decumana* is represented by the modern Via Garibaldi and the *Via Principale* by the Via Porta Palatina and the Via San Tommaso. Besides the N. main gate, or *Porta Principale Dextra* (now the Porta Palatina, p. 34), fragments still remain of the E. main gate (*Porta Decumana*, p. 28) and of the ancient N.W. corner-tower, beside the Consolata (p. 36). In the 17th cent. a systematic extension of the city was begun in accordance with the original plan. The fortifications constructed by Francis I. in 1536, and finally the siege of 1706 cleared away most of the old buildings and gave the town its present regular and modern appearance. The fortifications were demolished by the French in 1801.

The spacious PIAZZA CASTELLO (Pl. E, 2, 3) forms the centre of the town. From this point the busiest streets diverge: *Via Roma*, *Via Pietro Micca*, *Via Garibaldi*, *Via dell' Accademia delle Scienze*, and the broad and handsome VIA DI PO, leading to the bridge over the Po, and flanked by arcades, containing shops. The University in the Via di Po, see p. 37. — In the S.E. angle of the Piazza Castello is the *Galleria dell' Industria Subalpina* (Pl. 19), the other end of which is in the Piazza Carlo Alberto (p. 30).

The Palazzo Madama (Pl. E, 3), a lofty and cumbrous pile in the centre of the Piazza Castello, had as its nucleus a mediæval castle built on the site of the Roman *Porta Decumana* (see p. 27). This *Castrum Portæ Phibellonæ*, strongly fortified by William of Montferrat towards the end of the 13th cent., was extended on the E. side and protected by two lofty sixteen-sided towers in 1416 by Lodovico d'Acaja. Farther alterations were made by Charles Emmanuel II., but the building owes its present name to his widow, Maria, who as Dowager Duchess (*'Madama Reale'*) embellished it in 1718 by the addition of a handsome double flight of steps and the façade on the W. side, from a design by *Fu Juvara*. The apartments on the first floor, which were redecorated at the same period, were used from 1848 to 1860 as the meeting-place of the Sardinian Senate. The palace now contains several institutions, including the *State Archive Office* and an *Observatory*, in the towers concealed by the W. façade. — In front of it stands a *Monument to the Sardinian Army* (Pl. 28), by *Vela*, erected by the Milanese in 1869.

At the N.W. corner of this piazza is the church of *San Lorenzo* (Pl. E, 2), by *Guarini* (1687), with a peculiar dome, and destitute of façade.

On the N. side of the Piazza Castello rises the Palazzo Reale, or Royal Palace (Pl. E, 2), a plain brick edifice begun in 1646 under Charles Emmanuel II. The palace-yard is separated from the Piazza by a gate, the pillars of which are adorned with two groups in bronze of Castor and Pollux, designed by *Abbondio Sangiorgio* in 1842. To the left in the hall of the palace (admission free), near the staircase, is an equestrian statue of *Duke Victor Amadeus I.* (d. 1637); the statue is of bronze, the horse in marble; below the latter are two slaves. The handsome staircase is embellished with statues of Emmanuel Philibert by *Santo Varni*, and Carlo Alberto by *Vinc. Vela*.

The Interior (adm., see p. 27; we begin with the Sala degli Svizzeri) contains a series of handsome apartments with ceiling-decorations by *Bellotto* (1844), *Claudio Beaumont*, the brothers *Foa* (1860), and *Daniel Seller* of Vienna (1860), and with modern paintings by *Bages* and *Arienti*. The private apartments of Victor Emmanuel II. are not shown.

The remains of a Roman Theatre have recently been discovered in the basement.

The S.E. wing of the palace contains the ROYAL ARMOURY (*Armeria Reale*; Pl. E, 2), entered from the arcade of the Prefettura (Pl. E, 2; last door to the left); admission, see p. 28. The

collection, which is on the second story, is very choice. Catalogue (1891) 5 fr.

Room I (Rotonda) To the right are Indian weapons and gifts of honour to Victor Emmanuel II. Beyond the door scimitar of Tippoo Sahib, Sultan of Mysore (d. 1799), Prussian helmets; two suits of Saracenic armour; weapons from Eritrea, Japanese weapons and armour; models of modern weapons, Turkish and Persian weapons; tlay MS. of the Koran in a case. In the centre of the room are a bronze statuette of Napoleon I. (by Marochetti), a sword he wore, and a quadrant he used when a young officer; two French regimental eagles; gifts of honour to King Humbert, Moltke's Italian orders; the favourite horse of Charles Albert. Piedmontese flags from the wars of 1848-49 and 1859 over the cabinets. — The long **HALL (Galleria Bassano)** contains, on the right, several suits of armour worn by members of the Brescian family of Martinengo (16th cent.); the equestrian armour of Cardinal Ascanio Maria Sforza Visconti (15th cent.); campaign suit of Prince Eugene (1706); mix's weapons; shields, helmets, daggers, maces; sword at one time erroneously attributed to *Benvenuto Cellini*. Under glass, a shield, embossed, and inlaid with gilding, representing scenes from the war of Marius against Jugurtha. By the left wall, at its return; under glass, so-called sword of St Maurice (a work of the 18th cent.); adjacent, an ancient rostrum in the form of a boar's head, found in the harbour at Genoa. Farther on the armour of Duke Emmanuel Philibert, Viceroy of Sicily (early 17th cent.); prehistoric, Etruscan, and Roman weapons; fine helmets and shields of the 15-16th cent.; sword of the Imperial General Johann von Werth (d. 1663), bearing a German inscription in verse, equestrian armour of one of the Martinengo family (see above). — The windows on the right command a fine view of the palace garden and the Superga (p. 88).

On the floor below is the **ROYAL LIBRARY** of 80,000 vols. and 2000 MSS. (shown only on application to the librarian), containing valuable geographical, historical, and genealogical works, miniatures of the 14-16th cent., drawings by Leonardo da Vinci ("Portrait of himself," *Fra Bartolomeo*, *Correggio*, *Giandomenico Ferrar*, etc.). — A staircase ascends hence to the *Collection of Coins*, trinkets, enamels, carved ivory, etc., in a small room adjoining the Armoury.

The **Palace Garden (Giardino Reale; Pl. E, F, 2)**, entered from the arcade opposite the Palazzo Madama, is open on Sun. and festivals, between 1st July and 1st Oct., 11-5 o'clock (military music; p. 26). Fine view of the Superga. — *Cathedral*, see p. 88.

In the **PIAZZA CARIGNANO**, a little to the S. of the Piazza Castello, rises the **Palazzo Carignano** (Pl. 41; E, 3), with a curious brick façade, erected by Guarini in 1680. Victor Emmanuel II. was born in this palace. The Sardinian Chamber of Deputies met here from 1848 to 1860, and the Italian Parliament from 1860 to 1864. The handsome façade at the back, in the Piazza Carlo Alberto, was added in 1864-71 by Ferri and Bollani.

The palace contains the **MUSEO DI STORIA NATURALE** (adm., see p. 27). The collection is divided into the *Zoological and Comparative Anatomy Section* and the *Palaeontological, Geological, and Mineralogical Section*. The former contains a fine array of birds, reptiles, and mammals, and a collection of the vertebrates of Italy arranged in a *Japanese gallery*. The palaeontological division contains a fine collection of fossil molluscs from the tertiary formations, and the skeletons of a gigantic armadillo (*Myrmidon*), a *Tetrapodon*, *Stegosaurus*, a *Triceratops*, and other extinct animals.

In the Piazza Carignano stands the marble statue of the philosopher and patriot **Federico Cesi** (1804-59), by Albertoni, erected

in 1859. — The *PIAZZA CARLO ALBERTO* (Pl. E, 3) contains a bronze monument to *King Charles Albert*, designed by *Marocchetti* (1861).

In the vicinity, at the corner of the *Piazza Carignano* and the *Via dell' Accademia* No. 4, is the *Palazzo dell' Accademia delle Scienze* (Pl. E, 3), formerly the Jesuit College, erected by *Guarini* in 1679. On the *GROUND FLOOR*, to the right, are Egyptian, Roman, and Greek sculptures (key kept on the first floor); on the *FIRST FLOOR* smaller antiquities; on the *SECOND FLOOR* (98 steps) the picture-gallery. Admission, see p. 26.

The *Museum of Antiquities* (*Reale Museo delle Antichità*) had as its nucleus the Egyptian collection founded about 1820 by *Bern. Brocetti*. Director, *Prof. Schiaparelli*. No catalogue.

Rooms I and II on the groundfloor contain the larger Egyptian antiquities: large sphinxes, figures of idols and kings, architectonic fragments, models of temples, and plaster casts. The finest objects are, in *R. I*: large capital in the shape of a wreath of lotus-flowers; colossal head of a king of the Early Empire; two statues of *Amenophis II*; and diorite *Statue of *Ramses II*. (*Sesostis*); in *R. II*: colossal statues of *Kings Thutmosis II*. and *Horemheb*. — We now enter the *GALLERY*, to the left. *1st Section*: *Græco-Roman* sculptures found in *Egypt* and *Rome*: *Youth* (restored as *Mercury*); a good torso; *Amazon* (in green basalt; freely restored); fragment of a fine relief (*youth in a chariot with four horses*), probably a Greek work. In this section are also cinerary urns and other *Etruscan* antiquities from *Luni* (p. 106). *2nd Section*. Remains of a *Roman* mosaic (myth of *Orpheus*) and inscriptions found in *Piedmont*. *3rd Section*: *Roman* inscriptions and architectural fragments.

The *Egyptian* collections are continued on the *First Floor*. In the *1st Room* are mummy-coffins, mummies, mummy wrappings, canopi, scarabei, amulets, etc. Among the papyri is a 'Book of the Dead', edited by *Lepsius*. In the centre are the mummy of a priest and the coffin of a scribe, bearing hieratic inscriptions from the Book of the Dead. — The *2nd Room* contains reliefs and inscriptions, from the 5th Dynasty down to the *Roman* period; *Statuettes of the Early Empire, the Middle Empire, and the New Empire (notably one of a girl, of the latest period). In the centre, in a case resembling an Egyptian house, are papyri of the 20th Dynasty. Fragments from the archives of a temple in the *Necropolis* of *Thebes*. The desk-cases contain a celebrated list of the kings of *Egypt* down to the 19th dynasty, discovered by *Champollion*; remains of topographical plans of *Egyptian* gold-mines; a papyrus with caricatures, etc. — Adjoining is a small room containing *Cyprian* antiquities. — From *R. 1* we enter *Gallery 1*, to the left. To the right and in the centre are figures of *Egyptian* deities, amulets, articles used in worship; the *Tabula Isiaca* found in the pontificate of *Paul III*; domestic utensils, vases, textile fabrics, toilet-articles, weapons, sandals, etc. To the left are *Egyptian* antiquities of the *Hellenistic*, *Roman*, early-Christian, and *Arab* periods (including *Coptic* textiles). — *Gallery 2*. To the right and in the centre, prehistoric antiquities from *Egypt*; to the left, prehistoric and ethnographical collections from the *Congo*; weapons and utensils from *Somali-land*. — *Room 3*. Prehistoric collection from *Piedmont*; casts of the reliefs of a triumphal arch at *Susa* (p. 42). In the centre, model of the largest 'Nurage' in *Sardinia*. — *Room 4*. *Roman* and *Celtic* antiquities found in *Piedmont*. Amongst the former are some fine glass and good bronzes (a *Silenus*; **Athena* of the type of the *Parthenos* of *Phidias*; *Roman* portrait-bust of a member of the *Gens Claudia*).

The **Picture Gallery* (*Pinacoteca*) embraces 21 rooms, containing over 600 paintings. Director, *Al. Baudi di Vesme*. Good illustrated catalogue (1899), 4 fr. — The art-collections of the *House of Savoy* were founded by *Charles Emmanuel I.* (1580-1630)

and were largely increased in 1741 by the purchase of Prince Eugene's valuable gallery, which included many Netherlandish works. A number of the paintings carried off by the French in 1798 remained in Paris after the conclusion of peace in 1815; and in 1892, the rest, which had meantime been scattered through various palaces, were collected to form a public gallery in the Palazzo Madama. They were transferred to the Accademia in 1885.

The collection is important for the study of *Maestro d'Alba* (1470-1528) and his pupil *Defendente de Ferrari*, and of *Gaudenzio Ferrari* (c. 1471-1548), who was inspired by Leon. da Vinci and influenced by Perugino (Nos. 46 and 51). *Sodoma* (c. 1480-1549), who originally belonged to the Lombard school, is well represented. *Lorenzo di Credi's* (1459-1537) *Madonna*, No. 115, of his best period, shows that he was influenced by Leon. da Vinci. Among numerous and important works of the old Netherlandish school are: 188. *Petrus Christus*; 202. *Memling*; 274. Sketch by *Rubens*; 17, 264, 279, 288, by *Van Dyck*.

I. Room. Princes of the House of Savoy: 1. *Horace Vernet*, King Charles Albert; 5. *J. van Schuppen*, Prince Eugene; 12. *N. Mignard*, *Francis de Orléans*, first wife of Charles Emmanuel II.; *17. *Van Dyck*, Prince Thomas (1684).

II. Room. Chiefly Piedmontese masters of the 14-16th cent.: 21. *Barnaba da Modena*, *Madonna* (1870); *Maestro d'Alba*, 23. St. Francis receiving the stigmata (1508), *28. *Madonna* with SS. John the Baptist, James, Hugh, and Jerome (the painter's masterpiece; 1498), 31, 35. Altar-wings with St. Louis of Toulouse and SS. Peter, Paul, and Bonaventura (?), *Defendente de Ferrari*; 35. Betrothal of St. Catharine, 38. *Madonna* with SS. Michael and Barbara (on the predella of the ancient frame, the Legend of St. Barbara), 38. Saints.

III. Room. *Gaudenzio Ferrari*, 48. Visitation, *48. St. Peter and donor, 48. Joachim driven from the Temple, 49. *Madonna* enthroned and two saints, 50. Crucifixion (in distemper), 51. Lamentation.

IV. Room. *Sodoma*, 56. Holy Family, 59. *Lucretia*, *68. *Madonna* enthroned with SS. Jerome, John the Evangelist, Lucia, and Catharine.

V. Room. Piedmontese masters of the 17th and 18th centuries.

VI. Room. Tuscan School (15-16th cent.): 103, 101, *Fra Angelico da Fiesole*, Adoring angels; 106. *Style of Sandro Botticelli*, Triumph of Chastity; 110. *Botticelli*, *Madonna*; 112. *Franciabigio*, Annunciation; 113. *School of Botticelli*, Tobias with the three angels; *115, 118. *Lor. di Credi*, *Madonnas*; 117. *Piero Pollaiuolo*, Tobias and the archangel Raphael; 122, 123. *Ang. Bronzino*, Eleonora da Toledo and her husband Cosimo I. of Medici; *Bald. Peruzzi*, 129. Head, 131. Design of a façade (drawing).

VII. Room. Various Italian Schools (15-16th cent.): *Ambrog. Borgognone*, 134. St. Ambrose preaching and consecration of St. Augustine, 135. *Madonna*; 140. *Gianpiero*, SS. Catharine and Peter Martyr; 141. *Paolo da Brescia*, *Madonna* and four saints (triptych, 1459); 145. After *Raphael*, Portrait of Pope Julius II. (p. 482); *146. *Raphael*, *Madonna della Tenda* (a very fine picture, but the original is at Munich); 148. *Franc. Penni*, Good copy of *Raphael's* Entombment in the Borghese Gallery at Rome (1615); *Giulio Clovio*, 149. 'Il Santissimo Sudario' (comp. p. 34); 153. *Garofalo*, The boy Jesus in the Temple; 154. *Lod. Massolino*, *Madonna* and saints; 157. *Giov. Bellini*, *Madonna* (ruined by retouching); 155. *Franc. Francia*, Entombment (1545); 161. *Tizian*, St. Jerome (a late work; injured); 162. *Gregorio Solari*, *Madonna*; 164. *Montegna*, *Madonna* and saints (much retouched); 165. After *Tizian*, Pope Paul III. (original at Naples). — The ARTZ-ROOM and Room IX contain a collection of drawings, engravings, and woodcuts by old masters (changed from time to time).

VIII. Room. *167. *Desiderio da Settignano* (ascribed here to *Donatello*), Madonna (marble relief); 168. *Studio of the Della Robbia*, Adoration of the Infant Saviour (terracotta relief). — 169-188. Porcelain-paintings by *A. Constantini* of Geneva (chiefly copies of famous pictures; c. 1825). — We pass through R. IX (see p. 81) to the —

X. Room. Netherlandish Schools (16-17th cent.); 187. *John van Eyck* (?), St. Francis receiving the stigmata; 188. *Petrus Christus*, Madonna; *189, 190. *Rogier van der Weyden*, Visitation, with portrait of the donor (retouched); 191. *Flemish Master of the Female Half-figures*, Crucifixion (triptych); 193. *School of Hieron. Bosch*, Adoration of the Magi; *201. *H. Memling*, The Passion of Christ, a chronological representation in the popular style of the North; 218. *Teniers the Younger*, The painter's wife; 228. *Ant. Briljaert*, Procession in Brussels; 231. *Teniers*, Tavern-scene; 231. *Jan Brughel*, Landscape.

XI. Room. Dutch School (17th cent.): 261. *Teniers*, Card-players; *261. *Van Dyck*, Children of Charles I. of England (1681); 271. *Rubens*, Sketch of his apotheosis of Henri IV in the Uffizi (p. 489); *Van Dyck*, *279. Infanta Isabella of Spain (c. 1628); 288. Holy Family (showing the influence of Titian); 292. *Fyt*, Still life; 296. *Snyders*, Breakfast.

XII. Room. German and Spanish Schools. 303. *H. Holbein the Younger*, Portrait of Erasmus (a copy of the original in Parma); 313, 318. *Angelica Kauffmann*, Sibyls; 315. *Nettcher*, Scissors-grinder (1662); *320. *Velasquez*, Philip IV. of Spain; 322. *Ribera*, St. Jerome.

XIII. Room. French School (17-18th cent.): 380. *N. Poussin*, St. Margaret; 388. *P. Mignard*, Louis XIV. on horseback; 318, 348. *Claude Lorrain*, Landscapes; 352. *Bourguignon*, Battle against the Turks; 360. *Mad. Vigée-Lebrun*, Portrait (1792).

XIV. Room. Netherlandish Schools (16-17th cent.). 362. *Engelbrechtsen*, Crucifixion (triptych); *G. Dou*, 375. Portrait of a geographer; 377. Girl at a window (1682); 379. *Frans van Mieris the Elder*, Portrait of himself (1669); 382. *B. Fabritius*, Expulsion of Hagar (1666); *398. *Rembrandt*, Old man asleep (resembling the artist's father; an early work); 395. *Mytens* and *Steenwyck*, Charles I. of England; *Philips Wouverman*, 402. Battle, 404. Horse-market; *408. *Paul Potter*, Cattle (1619); *412. *Saenradam*, Interior of a synagogue, the figures by *A. van Ostade*; 419, 420. *De Heem*, Fruit and flowers.

XV. Room. Landscapes of the Dutch school, etc.

XVI. Room. Italian Schools (17th cent.). 461. *Giulio Cesare Procaccini* (here attributed to *Giov. Battista Crespi*), 88. Francis and Carlo Borromeo adoring the Madonna; *465. *Caravaggio*, Lute-player; 474. *Sassoferrato*, Madonna; 478. *Carlo Dolci*, Madonna; 479. *Carlo Maratta*, Archangel Gabriel; 482. *Sassoferrato*, Madonna della Rosa; above, 477, 488. *G. Poussin*, Landscapes.

XVII. Room. 481. *Guercino*, St. Francesca Romana; 492, 493. *Albani*, Salmae and the Hermaphrodite; 496. *Guido Reni*, Putti; 497. *Guercino*, Return of the Prodigal Son; 501. *Giul. Maria Crespi*, St. Nepomuc in the confessional; 501. *Elisabetta Sirani* (?), Death of Abel. — In the corners; 486, 487, 500. *Franc. Albani*, The four Elements.

XVIII. Room. 564. *Guercino*, Ecce Homo; 565. *Strozzi* (?), Homer.

XIX. Room. Chiefly Venetian Schools (16-18th cent.). *Andrea Schiavone*, 561. Greeks sacrificing at Aulis; 562. Judgment of Paris; 564. *Paolo Veronese*, Danaë; 567. *Ant. Badile* (master of P. Veronese), Presentation in the Temple; *Schiavone*, 568. Capture of Troy; 570. Rape of Helen; 572. *P. Veronese*, The Queen of Sheba before Solomon; 578. *Girolamo Savoldo*, Holy Family; 575. *School of P. Veronese*, Finding of Moses.

XX. Room. *583. *P. Veronese*, Mary Magdalen washing the Saviour's feet; 582, 589. *Bern. Belotto*, Views of Turin; 587. *Jac. Bassano*, Cupid at the forge of Vulcan; 590. *Umanetto*, Piazzetta in Venice; 594. *Giov. Batt. Tiepolo*, Triumph of Germanicus.

XXI. Room. Battles of Prince Eugene, by *Hughesburgh* and others.

Opposite the Academy, to the E., is the large church of *San Filippo* (Pl. 9; E. 9), erected by *Quarini* in 1679, and restored by *Juvara* in 1714. The portico in front is a later addition. The church contains pictures by *Guercino* and others.

The spacious PIAZZA SAN CARLO (Pl. D, E, 3) is embellished with an equestrian **Statue of Duke Emmanuel Philibert*, in bronze, designed by *Marocchetti* (1838). The relief on the W. side represents the Battle of St. Quentin (1557); that on the E. side the Peace of Cateau-Cambrésis (1559), by which the duchy was restored to the House of Savoy; the duke as '*pacem redditurus*' is in the act of sheathing his sword. — The two churches on the S. side of the piazza are SAN CARLO and SANTA CRISTINA, both founded at the beginning of the 17th cent., with façades of later date: that of S. Cristina by Juvara (1718), that of S. Carlo by Grassi (1836). S. Carlo contains a monument of the condottiere Francesco Maria Broglio and a high-altar-piece by Morazzone.

The VIA ROMA leads from the Piazza San Carlo to the N. to the Piazza Castello (p. 28), and to the S., passing the *Galleria Nazionale* (Pl. D, 4), built in 1889, to the Piazza Carlo Felice (p. 36) and the central railway-station; to the E. the Via Maria Vittoria, with the *Pal. della Cisterna* (Pl. 44, E 3; at the corner of the Via Carlo Alberto), the residence of the Duke of Aosta, leads to the Piazza Carlo Emanuele Secondo (see below). — No. 32 in the Via dell' Ospedale is the *Museo Industriale Italiano* (Pl. 39, E 4; adm., see p. 27).

The AJUOLA BALBO (Pl. E, 4), close by, is adorned with a monument to *Daniela Manin* (comp. p. 267), by Vela, and with statues of *Cesare Balbo* (1789-1853), the minister and historian, by Vela, of the Piedmontese general *Bava*, by Albertoni, and of *Gustavo Modena*, by L. Bistolfi. — To the N.E. are the grounds of the Piazza Cavour (Pl. E, F, 4), with a statue of the general and statesman *Count Robilant* (1826-88) and a bust of the *Marchese Pio di Villamarina*, the statesman, by O. Tabacchi. — Farther on, in the direction of the Piazza Maria Teresa (Pl. F, 4), is a monument, by Butti, to *Gen. Guglielmo Pepe* (d. 1853), the gallant defender of Venice in 1849. — A few paces to the S., in the Via Mazzini, stands the domed church of San Massimo (Pl. E, 4), built in 1845-54 by *O. Sada*. The interior contains good modern frescoes and some statues by Albertoni.

The Piazza Rodoni (Pl. E, 4), to the S.W. of the Ajuala Balbo, is adorned with an equestrian statue, in bronze, by Grimaldi (1881), of *General Alfonso Lamarmora* (d. 1879), well known from the Crimea and the war of 1859.

In the centre of the PIAZZA CARLO EMANUELE SECONDO (Pl. E, 3, 4), commonly called the 'Piazza Carlina', rises the imposing **Monument of Cavour*, 48 ft. high, by *Giov. Dupré*, erected in 1873. Grateful Italy presents the civic crown to the creator of Italian unity, who holds a scroll in his left hand with the famous words '*libera chiesa in libero stato*'. The pedestal is adorned with allegorical figures; the reliefs represent the return of the Sardinian troops from the Crimea, and the Paris Congress. — A tablet at Via Cavour, No. 8, marks the house (Pl. D, 4) in which Count *Camillo Cavour* (1810-61) was born.

Adjoining the Pal. Reale (p. 28) on the N.W. is the Cathedral (*San Giovanni Battista*; Pl. E, 2), erected on the site of three earlier churches in 1492-98 by *Meo del Caprina* of Florence, in the Renaissance style. The upper part of the tower dates from 1648.

The Interior consists of nave, aisles, and transept, with an octagonal dome. Over the W. portal is a copy of Leon. da Vinci's Last Supper

(p. 186). Over the second altar on the right is an altar-piece (Madonna and saints) by *Defendente de Ferrari* (restored in 1899). Frescoes on the ceiling modern. The seats of the royal family are to the left of the high-altar.

Behind the high-altar is the Cappella del Santissimo Sudario or della Santissima Sindone (open during morning mass till 9 o'clock; reached by 37 steps to the right of the high-altar), constructed in 1694 by *Guarini*. It is a lofty circular chapel of dark brown marble, contrasting strongly with the white monuments, separated from the choir by a glass partition, and covered with a curiously shaped dome. The monuments were erected by King Charles Albert in 1842 to the memory of illustrious members of his family: (r.) *Emmanuel Philibert* (d. 1880), 'restitutor imperii', by *Pompeo Marchesi*; *Prince Thomas* (d. 1856), 'qui magno animo italicam libertatem armis adseruit nec prius dimicare destitit quam vivere', by *Gaggini*; *Charles Emmanuel II.* (d. 1875), by *Fraccaroli*; *Amadeus VIII.* (d. 1551), by *Cacciatori*. The peculiar light from above enhances the effect. In a kind of urn over the altar is preserved the *Santissimo Sudario* or *Santissima Sindone*, a part of the linen cloth in which the body of the Saviour is said to have been wrapped. This was brought from Cyprus to Chambéry in 1452 and since 1878 has been preserved at Turin.

From the Piazza San Giovanni we pass to the W. through the Via Quattro Marzo to the Palazzo di Città (see below). A monument, by *O. Tabacchi*, at the intersection of this street with the Via Porta Palatina, commemorates *G. B. Bottero*. — In the N. portion of the Via Porta Palatina rises the Porta Palatina, or *Palazzo delle Torri* (Pl. F, 2; p. 27), a Roman gateway with two sixteen-sided brick towers, now fitted up as a drawing-school. — At the S. end of the street, to the right, is the church of *Corpus Domini* (Pl. D, E, 2), erected in 1610 by *Ascanio Vittozzi*, on the site of a chapel built in 1543 to commemorate a miracle of the Host (1521). The interior was altered in 1753. — In the adjacent church of *Santo Spirito*, dating from 1610 and restored in 1743, *Rousseau*, an exile from Geneva, at the age of 16, became a Roman Catholic in 1728, but he again professed Calvinism at Geneva in 1754.

The Piazza del Palazzo di Città, a few paces to the W., is adorned with a monument to *Amadeus VI.* (Pl. 21), the 'Conte Verde' (p. 24), conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383), a bronze group by *Palagi* (1853).

The Palazzo di Città (Pl. D, 2), or town-hall, was erected by *Lanfranchi* in 1689. The marble statues beside the entrance of (l.) *Prince Eugene* (d. 1736; by *Simonetta*) and (r.) *Prince Ferdinand* (d. 1855; by *Dini*), Duke of Genoa and brother of *Victor Emmanuel II.*, were erected in 1858; that of *King Charles Albert* (d. 1849), by *Canda*, in the colonnade to the left, was erected in 1859; that of *King Victor Emmanuel II.* (d. 1878), by *Vela*, to the right, in 1880.

The Via Milano leads hence to the N. to the church of *San Domenico* (Pl. 8, D 2; founded in 1354 and frequently restored), which contains a Madonna and St. Dominic by *Guercino*; and the Via Corte d'Appello to the W. to PIAZZA SAVOIA (Pl. D, 2), in which rises an obelisk, 75 ft. in height, commemorating the abolition of ecclesiastical jurisdiction by the minister *Stoccardi* in 1850. — A few yards to the W., in the Via del Carmine, is the *Chiesa del Carmine* (Pl. 1; C, D, 2), designed by *Javara* (modern façade).

The Via della Consolata leads from the Piazza Savoia to the N. to the church of La Consolata. At the S. end of this street (No. 1) is the *Palazzo Passana* (Pl. 45; D, 2), built in the 18th cent. by Planteri, a pupil of Juvara, with an imposing hall and staircase.

La Consolata (Pl. 2; D, 2), formed by the union of three churches, is a building in the baroque style, erected by *Guarini* in 1679, and decorated by *Juvara* in 1714. The oval church of *Sant' Andrea* is adjoined by a *Campanile* (10th cent. ?), a relic of the convent of Sant' Andrea, and beyond the hexagonal *Santuario della Consolata*, which contains a highly revered Madonna, we enter a circular *Sacristy*, forming the third member of the group. The passage on the right is hung with votive pictures. A new chapel to the left contains kneeling statues in marble of Maria Theresa, Queen of Charles Albert, and Maria Adelaide, Queen of Victor Emmanuel II. (both of whom died in 1855), by Vela, erected in 1861.

A little to the N.E., and intersected by the Corso Regina Margherita, lies the **Piazza EMANUELE FILIBERTO** (Pl. D, E, 1, 2), adjoined on the N. by the *Piazza dei Molini*. To the N. of the latter runs the *Via Ponte Mosca* (Pl. E, 1), on the right side of which is the church of *San Gioacchino* (Pl. 12), a basilica in the Lombard style, with a campanile 150 ft. high erected in 1876-82 by Count Ceppi. — The street then crosses the *Dora Riparia* by the *Ponte Mosca*, a handsome bridge of one arch, constructed in 1890, and affording a fine view of the Superga and of the Graian Alps.

From the Piazza Castello (p. 28) the Via Garibaldi leads to the **Piazza DELLO STATUTO** (Pl. C, 2), with the huge *Mont Cenis Tunnel Monument*, by Tabacchi (1879): the Genius of Science soars above a pile of granite rocks, on which lie the stupefied and conquered giants of the mountain. On a tablet are the names of the engineers.

From the Via Garibaldi we proceed to the S. by the Corso Siccardi to the *Giardino della Cittadella* (Pl. C, D, 2), where statues were erected in 1871 to *Brofferio* (d. 1866), poet and radical politician, and opposite, in 1873, to the jurist *G. B. Cassinis*. — Farther on, at the corner of the Via della Cernaia, is a monument by Glus. Bogliani (1834) in memory of *Pietro Micca* (Pl. 35; C, 3), the heroic 'soldato minatore', who at the sacrifice of his own life saved the citadel of Turin, on 30th Aug., 1706, by springing a mine when the French grenadiers had already advanced to the very gates. Nearly opposite is a bust of *Al. Borella*, the author, and in the Via della Cernaia rises the statue of *General Alex. Lamarmora* (d. 1855 in the Crimea), by Cassano (1897).

The **Maschio della Cittadella** (Pl. 20; C, 3) is the former entrance to the citadel, erected in 1565 and nearly all pulled down in 1857. A marble tablet above the gateway commemorates the Italian soldiers who fell in Africa in 1887. The interior accommodates the *Museo Nazionale d'Artiglieria*, a collection of ordnance from the 14th cent. to the present day; adm. only by permission from the 'Direzione dell' Officina di Costruzione d'Artiglieria'.

In the **PIAZZA SOLFERINO** (Pl. D, 3) rises an equestrian statue of *Duke Ferdinand of Genoa* (p. 34), by Balzico (1877); the duke is represented as commander at the battle of Novara (p. 63), with his horse mortally wounded. The gardens of the piazza contain monuments of *General Gerbats de Sonnaz* (d. 1867), by Dial, and the historian *Giuseppe La Farina* (d. 1863), by Auterl. — To the S.E. of the Piazza Solferino, in the Via dell' Arsenal, stands the *Artillery Arsenal* (Pl. D, 4), founded in 1658.

Farther on the Corso Siccardi intersects the **PIAZZA VITTORIO EMANUELE SECONDO** (Pl. C, 4), in which was unveiled in 1899 the **Monument of Victor Emmanuel II.**, by *P. Costa* (d. 1901). The base, adorned with four heraldic eagles, over which are allegorical figures, is surmounted by four Doric columns of red Baveno granite, supporting a colossal statue of the king. The total height of the monument is 125 ft.

To the S. of the Piazza, Corso Siccardi 30, is the **Museo Civico** or **Municipale d'Arte Moderna** (Pl. B, C, 4; adm., see p. 27).

In the vestibule, marble sculptures: *Canoa*, Sappho; *Vela*, Dante; *Fanciottelli*, Eve; *Franceschi* of Naples, *Crucifixion of Eulalia, extremely realistic (1830); *Et. Ximenis*, The Kiss of Judas (bronze; 1834). Eight rooms contain modern Italian paintings. — On the upper floor is the *Museo del Risorgimento*, illustrating the war of independence.

The broad **CORSO VITTORIO EMANUELE SECONDO** (Pl. A-E, 3, 4), intersecting the entire town, leads past the *Central Station* (p. 25; on the right) to the *Giardino Pubblico* (p. 38) and the *Ponte Umberto Primo* (p. 38). — In front of the station, to the left, extends the **PIAZZA CARLO FELICE** (Pl. D, 4), with its tasteful gardens, adorned with a bronze statue of *Massimo d'Azeglio*, patriot, poet, and painter (1798-1866), by Balzico, erected in 1873. This piazza is adjoined by two smaller ones: the *Piazza Paleocapa* to the W., with the statue of the minister of that name (d. 1869; Pl. 36), and the *Piazza Lagrange*, on the E., with the statue of L. Lagrange, the mathematician (d. 1813 at Paris; Pl. 31).

To the E. of the Piazza Carlo Felice is the *Waldensian Church* (*Tempio Valdese*; Pl. D, E, 4, 5; see p. 42), the first Protestant church built at Turin after the establishment of religious toleration in 1848. A few paces farther on, also to the right, rises the church of *San Giovanni Evangelista* (Pl. E, 5), built by Count Mella in 1882.

In the Via San Secondo, to the S. of the Corso Vittorio Emanuele Secondo, rises the church of *San Secondo* (Pl. 16; C, 4), completed in 1882 in the Lombard style, with a campanile 170 ft. high. — A little to the S.W. of the Waldensian church, at the corner of the Via Sant' Anselmo and the Via Pio Quinto, is the *Synagogue* (Pl. 52; D, 5), in the Moorish style (1884). — In the Piazza Saluzzo, to the S.W., is the church of *Santi Pietro e Paolo* (Pl. 14; D, 5), with a Byzantine façade (1865).

In the **VIA DI PO** (p. 28), which leads to the S.E. from the Piazza Castello, on the left (No. 17), is the **University** (Pl. E, 3; 2500 students), erected in 1718 from designs by *Ant. Ricca*, with a handsome court. It contains a *Museo Lapidario* of Roman antiquities, chiefly inscriptions. Marble statues have been erected here of *Carlo Emanuele III.* and *Vittorio Amadeo II.* (at the entrance), both by

the brothers Collino; of the physicians, *Prof. Riberti* (d. 1861), by Albertoni, *Dr. L. Gallo* (d. 1857), by Vela, and *Prof. Timmermans* (d. 1875), by Tabacchi; and of *Pescatore*, the jurist, by Dini. The *University Library*, now the *Biblioteca Nazionale* (adm., see p. 26), was founded in 1720 by Vittorio Amadeo II.

The nucleus of the collection, which numbers over 250,000 printed vols. and 4133 MSS., consists of the former library of the house of Savoy and some valuable MSS. from Bobbio (p. 388). There are numerous Oriental MSS., about 400 Greek MSS. (including Theodoret's Commentary on the Minor Prophets, with Byzantine miniatures; 9th cent.), and 1900 Latin MSS., including palimpsests of Cicero and Cassiodorus, the Theodosian codex, two Irish MSS. of the 7th cent., and Pliny's *Historia Naturalis*, with miniatures of the school of Mantegna. — Among the 1095 incunabula is the *Rationale* of Guglielmo Duranti, printed by Fust at Mayence in 1459. The library contains also many Aldine editions and a copy of the great Bible of Plantin, presented by Philip II. of Spain to Charles Emmanuel. Some old playing-cards (15th cent.), Fr. Basso's map of the world (1570), and about 10,000 woodcuts and engravings of various schools are also among the treasures of the library.

No. 6, to the right in the Via Accademia Albertina, is the **Accademia Albertina di Belle Arti** (Pl. E, F, 3; adm., see p. 26), founded in 1852, and transferred hither in 1833. It contains a small collection of pictures. Among the best of the older works (many copies) are: 126. *Quinten Matsys* (?), Head of Christ; 140, 141. *Fra Filippo Lippi*, Four Fathers of the Church (wings of altarpiece). Also numerous *Cartoons by *Gaudenzio Ferrari* and *Bern. Lanini*, and a cartoon of Leon. da Vinci's St. Anna with the Virgin and Holy Child (not genuine).

The Via Montebello, the next cross-street, leads to the so-called **Mole Antonelliana** (Pl. F, 3; adm., see p. 27), begun in 1863 as a synagogue by *Al. Antonelli* (d. 1888) and completed by the city in 1878-89. It will be fitted up as a *Museo del Risorgimento* (comp. p. 36). It is a square building (44 yds. each way) resembling a tower, with a singular façade formed of several rows of columns; its height to the head of the copper statue (13 ft. high) at the top is 538 ft. (Washington Obelisk 555 ft.). The dome is striking from its bold disregard of the ordinary technical rules of construction. The hall beneath the dome is 84 ft. square and upwards of 300 ft. high, and contains three galleries one above the other. The uppermost gallery commands a splendid *View of the city and the Alps, best by morning light. (Comp. the Panorama, p. 38.)

The prominent heights are: to the N., the snowy peaks of Monte Rosa (15,215 ft.); to the N.W., the Gran Paradiso (13,324 ft.); more to the W. is the Roccamelone (11,604 ft.), concealing Mt. Cenis; then, to the left, the valley of Susa (p. 41), with the *Sagra di San Michele* (p. 3) on a conspicuous hill; farther to the S.W. Monte Viso (12,540 ft.).

In the Via di Gaudenzio Ferrari, No. 1, is the **Museo Civico or Municipale d'Arte Antica** (Pl. F, 3; adm., see p. 27).

GROUND FLOOR. Early sculptures, early mediæval relief of the Madonna, terracottas, wood-carvings of the 14-15th cent., a model of a large Venetian galley (*pirota*) of 1780. — **FIRST FLOOR.** 1st Room. Paintings by *G. Montherot*, *San Vittore*, etc. — 2nd Room. Paintings by *Engelhardt*, *Bassano*, *ferrato*, *Ant. Vivarini*, and *Claudio Beaumont*; *Polidoro da Caravaggio*, *Por-

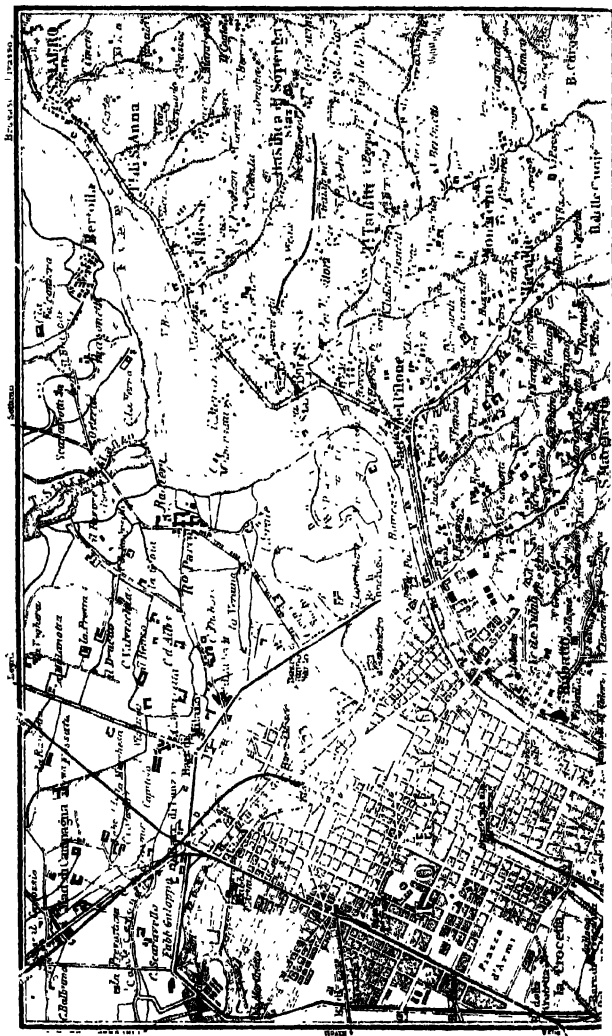
trait of Giov. Maria della Rovere, painted in 1512 by order of Pope Julius II. The central case contains illuminated manuscripts; missal of Card. Dom. della Rovere (16th cent.); statutes of the town of Turin. — 3rd Room. Furniture, clocks, instruments. — SECOND FLOOR. 4th Room. Inlaid wood-work, iron and brass works. — 5th Room. Weapons, bronzes, medals, plaquettes, church utensils, locks, keys. — 6th Room. Enamels from Venice and Limoges, precious stones, stained glass, glass vessels, clocks. — 7th Room. *Collection of Eglomise (painted glass, 14-16th cent.). — 8th Room. Ceramic ware of foreign countries (porcelain from Dresden, Berlin, Sèvres, and Vienna). — 9th Room. Italian ceramic ware, including fine majolica (15-18th cent.). — 10th Room. Sculptures in marble, stucco, ivory, and wood. Six pieces of sculpture from the tomb of Gaston de Foix (p. 184), by *Bambaja*. — 11th Room. Textiles. — 12th Room. Embroideries; costumes. — 18th and 14th Rooms. Furniture; wood-carvings. — 16th Room. Choir-stalls from the abbey of Staffarda. — 16th and 17th Rooms. Furniture of the 17th and 18th centuries.

The Via di Po (p. 37) ends at the large PIAZZA VITTORIO EMANUELE PRIMO (Pl. F, 4), on the other side of which is the handsome *Ponte Vittorio Emanuele Primo* (Pl. F, G, 4), crossing to the Gran Madre di Dio (see below). From the S. side of the piazza the *Corso Cairoli* (Pl. F, 4, 5), adorned with a *Monument of Garibaldi* by Tabacchi (1887), leads up the river to the *Ponte Umberto Primo* (Pl. F, 5), the new iron bridge at the E. end of the Corso Vitt. Emanuele II. (p. 36), and to the Giardino Pubblico.

The *Giardino Pubblico* or *Parco del Valentino* (Pl. E, 5-7), an attractive promenade (café-restaurant), was in 1902 the site of the International Exhibition of Industrial Art. It comprises also the *Botanical Garden* and the **Castello del Valentino*, a building in the French style with four towers, begun in 1650 for the Madama Reale Christine, wife of Vittorio Amedeo I., by a pupil of Sal. Debrosse, but left unfinished. The château is now occupied by the *Polytechnic School* (*Reale Scuola d'Applicazione per gli Ingegneri*). In the court is a bronze statue of *Quintino Sella*, the scholar and statesman, by Ces. Reduzzi (1894). On the S. side of the garden is the *Castello Medioevale* (adm., see p. 27), a reproduction of a castle of the 15th cent., erected for the exhibition of 1884 (restaurant).

On the *Right Bank* of the river, at the E. end of the Corso Vittorio Emanuele Secondo (p. 36), stands the large *Crimean Monument* (Pl. 25; F, 5), by Luigi Belli, erected in 1892 to commemorate the war of 1855-56.

The Via Moncalieri leads from the bridge to the left, along the bank of the river, to (5 min.) the *Monte dei Cappuccini* (Pl. F, G, 5; 955 ft. above the sea), a wooded hill rising 164 ft. above the Po and ascended by a cable-tramway (return-fare 15 c.). At the top are a Capuchin monastery, founded in 1688, the church of *Santa Maria del Monte*, a small garden-restaurant, and a *Station of the Italian Alpine Club*, with maps and other collections, and a belvedere (adm., see p. 27). The **View* (best by morning-light) embraces the river, city, plain, and the chain of the Alps in the background; comp. the opposite Panorama.



Near the Monte dei Cappuccini, opposite the Ponte Vittorio Emanuele Primo (see above), stands the large domed church of **Gran Madre di Dio** (Pl. G, 4), erected by *Ferd. Bonsignore* in 1818-31 in imitation of the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. In front of the church rises a *Monument of Victor Emmanuel I.* (d. 1824), by Gaggini. — A few hundred yards to the E. is the *Villa della Regina* (Pl. H, 5), now a school for the daughters of officers who have fallen in battle.

The **Cemetery** (*Campo Santo Generale*; Pl. G, H, 1), $1\frac{1}{4}$ M. to the N.E. of the Piazza Castello (open 10-4 in winter in fine weather; in March, April, Sept., and Oct. 9-6; in summer 8-12 and 2-7), is entered from the end of the Via Catania, which is reached from the Ponte delle Benne by the Strada del Regio Parco, a shady avenue (steam-tramway from the Piazza Emanuele Filiberto, p. 35). In the front section, to the left by the wall, is the tomb of *Silvio Pellico* (d. 1854); in the section behind we observe the names of *D'Azeglio*, *Bava*, *Brofferio*, *Gioberti*, *Pepe*, *Pinelli*, and other eminent Italians. — At the S. end is a *Crematorium* (Pl. G, H, 1, 2); adm. 9-12.

The ***Superga** (2205 ft.), the royal burial-church since 1778, conspicuously situated on a hill to the E. of Turin, is well worthy of a visit. A steam-tramway plies from the Piazza Castello to the village of (3 M.) *Sassi* in $\frac{1}{2}$ hr.; thence we reach the top by cable-tram in 20 min.; no change of carriages in the case of *treni diretti*; return-fares to Sassi 60 or 50 c., to the Superga 3 fr. 10 or 2 fr. 25 c. (on Sun. and holidays 2 fr. 40 or 1 fr. 75 c.). From Sassi the top may also be reached on foot in $1\frac{1}{2}$ hr. by a shady road (to the right as we quit the station, then by the first turning to the left).

The Superga, a votive offering dedicated by Victor Amadeus II. on the occasion of the raising of the siege of Turin in 1706 (p. 24), and erected in 1717-31 from designs by *Juvara*, is a handsome edifice with a lofty dome and an imposing portico in the style of an antique temple, and has a spacious octagonal interior. It includes a library and a suite of royal apartments (never occupied). We enter by the door on the left of the church. In the interior (closed 12-2) are shown a room hung with indifferent portraits of all the popes, the church, the Archangel Michael contending with the Devil, a marble group by *Carlo Finelli* (1842), and the crypt containing monuments of the kings from Victor Amadeus II. to Charles Albert, and of Queen Maria Adelaide (p. 35) and Duke Amadeus of Aosta (d. 1890). The dome (245 ft. high; 311 steps) commands a splendid *View of the Alps, from Monte Viso to the Adamello Group (comp. p. 88, and Cherubini's relief in the station-building), the Apennines, the valley of the Po, and the vine-clad hills of Montferrat. — **Albergo Ristorante della Ferrovia Funicolare*, d6j. 2, D. 3-4, pens. 7 fr.; *Ristorante Belvedere*, d6j. $1\frac{1}{2}$, D. 2-3 fr., plainer.

To the S. of Turin, on the line to Genoa (R. 11b) and connected with Turin by steam-tramway also (p. 25), lies *Moncalieri (Albergo Roma)*, a pleasant little town of 10,000 inhab., picturesquely situated on a chain of hills, and commanding a superb view. On a height above the village is the royal *Château* (16th cent.; rebuilt 17th cent.), in which Victor Emmanuel I. died in 1824. The picture-gallery in the W. wing contains a series of large paintings illustrating the history of the House of Savoy. The last of the series, 'Delivery of the Plebiscite of Tuscany by Baron Ricasoli in 1890', is interesting from its numerous portraits (fee 1/2-1 fr.). A horse-tramway runs to the château from the terminus of the steam-tramway.

About 6 M. to the S.W. of Turin (steam-tramway, see p. 25) lies *Stupinigi*, a royal château, erected from designs by Juvara in the reign of Charles Emmanuel III. and occupied since 1800 as a summer-residence by the Queen Dowager Margherita. It contains several rooms with fine frescoes and is surrounded by an extensive deer-park (*Albergo del Castel Vecchio*, at the back of the château, moderate).

Another steam-tramway (p. 25) connects Turin with *Carignano*, a town with 4300 inhab. and several fine churches, situated on the highroad to Nice. *San Giovanni Battista* was erected by Count Aillori; *Santa Maria delle Grazie* contains a monument to Bianca Palaeologus, daughter of Guglielmo IV., Marquis of Montferrat, and wife of Duke Charles I., at whose court the 'Chevalier Bayard' was brought up. — *Carignano*, with the title of a principality, was given as an appanage to Thomas Francis (d. 1666), fourth son of Charles Emmanuel I. from whom the present royal family is descended. — Steam-tramway to *Carmagnola*, see p. 47.

8. The Alpine Valleys to the West of Turin.

Strangers are not allowed to approach within 1 kilomètre (1/2 M.) of any frontier-fortress; and photographs must not be taken within 10 kilometres (6 M.) of a fort.

a. FROM TURIN TO CERESOLE REALE. To (28 M.) *Cuorgnè*, railway in 1 3/4-2 hrs. (fares 3 fr. 45, 2 fr. 15 c.). The trains start at the *Stazione di Porta Susa* (p. 25). The most important intermediate stations are (22 M.) *Rivarolo (Canavese)* and (26 M.) *Valperga*, the latter commanded by the (1 1/4 hr.) *Santuario di Belmonte* (2980 ft., view), founded by King Arduin (p. 51) in 1010 and restored in 1300. — From *Cuorgnè* (1350 ft.; Alb. della Corona Grossa; Café-Restaurant de Paris; omn. to Locana twice daily in 2 1/4 hrs., 1 1/2 fr.; one-horse carr. to Noasca 16, two-horse 27 fr.; carr. from the Grand Hôtel at Ceresole Reale meet the first morning train) a road ascends to the W. through the valley of the Orco (*Val Locana*) via (3 1/2 M.) *Ponte Canavese* (1443 ft.; Alb. del Valentino), a picturesque little town at the mouth of the *Val Soana*, *Locana* (2025 ft.; Corona Grossa; *Tre Pernici*; *Cervo*), and *Perebecche* (p. 59) to (20 M.) *Noasca* (3480 ft.; *Alb. Reale, R. 3 1/2, déj. 2 1/2, D. 3 3/4 fr.). In the neighbourhood is the pretty waterfall of the *Noaschetta*. — A bridle-path (mule 6 fr.) leads from Noasca through the wild gorge of the Orco (the '*Scalari*' or '*Scalee di Ceresole*') to (2 hrs.) —

Ceresole Reale (4905 ft.; *Grand Hôtel, R. from 3 1/2, B. 1 1/4, déj. 3, D. 4, pens. incl. wine 12 fr.; *Antico Stabilimento*; Alb. *Levanna*; Alb. *della Galisia*; *Bellagarda*, well spoken of), a village with 272 inhab., situated in a wide valley at the N.E. base of the

four-peaked *Levanna* (11,875 ft.), is frequented as a summer-resort for its chalybeate spring.

Excursions (guides, *Paolo Colombo, Bart. Rolando*, 5-6 fr. per day; mule and driver 10 fr.). *Viâ Grosso* and through fine fir-woods to the (1 hr.) *Alpi Crusonay* (5706 ft.), the (1 hr.) *Alpi Liet*, and the (25 min.) *Laghetti della Bellagarda* (7840 ft.), on the N.E. slopes of the *Monte Bellagarda* (8642 ft.). — *Viâ Frera* to the (2 hrs.) *Lago di Dres* (8930 ft.), affording a fine view of the *Levannetta* (11,200 ft.). — From the (1½ hr.) *Parrocchia* (p. 54) to the (2½ hrs.) *Alpi di Nel* and the *Lago di Nel* (7800 ft.), at the foot of the vast *Nel Glacier*. — Over the *Col de Nivolet* to *Val Savaranche* (with ascent of the *Gran Paradiso*) and *Villeneuve* (Aosta), see p. 55; to *Cogne*, see p. 59.

b. FROM TURIN TO LANZO, 20 M., railway in 1¼ hr. (fares 3 fr. 35, 2 fr. 25, 1 fr. 50 c.), starting from the *Via Ponte Mosca* (p. 35). — 4½ M. *Venaria Reale*, with the ruins of a royal hunting-château, at the influx of the *Ceronda* into the *Stura*. The train crosses both streams and ascends the valley of the latter. — 13 M. *Ciriè*, with a Gothic church of the 13th century. — 20 M. **Lanzo Torinese** (1770 ft.; *Posta; Europa; Rail. Restaurant*), prettily situated on a hill, with a ruined castle, and surrounded with villas.

Lanzo is the best starting-point for excursions in the three **VALLEYS OF THE UPPER STURA**. The southernmost of these is the *Valle di Viù*, through which a road leads to the village of *Viù* (2475 ft.). — In the middle is the *Valle d'Ala*, which diverges from the N. or chief valley at *Ceres* (2310 ft.; Alb. di Ceres, déj. 2½, D. 3½, pens 7½ fr.), and contains the villages of *Ala di Stura* (3545 ft.) and *Balmuccia* (4785 ft.; Alb. Reale). Between the two villages is the fine waterfall of the *Gorgia di Mondron*. — Through the northernmost, or *Valle Grande*, a road ascends *viâ Chialamberto* (2805 ft.) and *Grossavalle* (3615 ft.) to *Forno Alpi Graie* (8935 ft.), at the S. base of *Monte Levanna* (see above). — An interesting excursion may also be made to the valley of the *Tesso*, and to the *Santuario di Sant' Ignazio* (3060 ft.; 1½ hr.). The *Ponte del Roc*, which crosses the *Stura* near *Lanzo* with an arch of 120 ft. in width, was built in 1378. — See C. Ratti's '*Da Torino a Lanzo e per le Valli della Stura*' (Casanova, Turin).

c. FROM TURIN TO SUSA. — To (28 M.) *Bussoleno* by the Mt. Cenis Railway, see pp. 3, 2. To the left, above *Sant' Ambrogio*, appears the abbey of *Sagra di San Michele* (p. 3). — From *Bussoleno* a short branch-line (4½ M., in ¼ hr.) runs to *Susa* (1625 ft.; *Sole*), a small and ancient town (5023 inhab.), the Roman *Segusio*, picturesquely situated on the right bank of the *Dora*. A garden on the W. side of the town contains a *Triumphal Arch*, 44 ft. in height, 39 ft. in width, and 23 ft. in depth, with projecting *Corinthian columns* at the corners and *sacrificial scenes* on the frieze, erected according to the inscription in A.D. 8 to *Augustus*. There are also a few other Roman relics. The church of *San Giusto* dates from the 11th century. On the opposite bank of the *Dora* rises the ruined castle of *Brunetta*.

d. FROM TURIN TO TORRE PELLICE, 84½ M., railway in 2¼-2½ hrs. (fares 5 fr. 15, 3 fr. 85, 2 fr. 55 c.). — The train diverges from the *Genoa line* (p. 48) at *Sangone* and turns to the S.W. — 15½ M. *Atrasca* (250 ft.), whence a branch runs to *Saluzzo* (22½ M.; passing *Moretta*, p. 43). — 24 M. *Pinerolo*, Fr. *Pignerol* (1812 ft.; *Campana; Cannone d'Oro*), a town with 18,000 inhab., long the

residence of the Acaja family in the middle ages, contains an old *Cathedral* (11th cent.), and a monument to *Gen. Brignone* by Tacchoni. A new vault (1898) in the church of *San Maurizio* contains the tombs of eight princes of Savoy, from Philip of Acaja (d. 1334) to Duke Charles I. of Savoy (d. 1490).

A steam-tramway runs hence to *Cavour* and *Saluzzo* (see p. 43). Cavour lies at the foot of the *Rocca*, an isolated granite cone rising 580 ft. above the plain, the once fortified top of which commands a fine view of the Alps. From the 17th cent. onwards it was the seat of the now extinct Counts of Cavour. — Another steam-tramway runs from Piurola to *Perosa (Argentina)*, in the Val Chisone, whence a diligence plies to *Perrero* and *Fenestrelle*.

29½ M. *Bricherasio* (branch-line to Barge, see below). — 34½ M. *Torre Pellice*, Fr. *Tour-Pélis* (1920 ft.; *Orso*, well spoken of; *Leone*; *Pens. Bel-Air*, 6-7 fr., *Pens. Suisse*, 6 fr., both well spoken of), a town of 5898 inhab. and the capital of the Waldensian Valleys.

THE WALDENSIAN VALLEYS (*Vallées Vaudoises*), adjoining the French frontier, were the home of those well-known Protestant communities (about 25,000 souls) who have resided here for upwards of six centuries and were formerly so cruelly persecuted. The language of the valleys is French. After *Torre Pellice* the chief settlements are *Luserna*, *Villar*, and *Bobbio Pellice* (all three in the valley of the Pellice); *Angrogna*, in the beautiful valley of the same name to the N. of *Torre Pellice*; *San Germano*, in the Val Chisone; and *Perrero* (see above), in the Val Germanasca.

c. FROM TURIN TO CRISSOLO. Railway to (37½ M.) *Birge* in 2½ hrs. (6 fr. 90, 3 fr. 40, 2 fr. 20 c.). — Our line diverges to the S. at (29½ M.) *Bricherasio* (see above) from that to *Torre Pellice* and runs via some unimportant stations to (37½ M.) *Birge*, with 9319 inhabitants. — From Barge roads lead in one direction to *Revello* (p. 43; diligence twice daily), and in the other to (3 M.) *Paesana* (p. 43) and up the valley of the Po to (9½ M.) *Crissolo*, Fr. *Crussol* (4580 ft.; Alb. del Gallo). Near Crissolo is the *Caverna del Rio Martino* (guide and illumination of the cave, 5 fr.).

Crissolo is the starting-point for the ascent of *Monte Viso* (12,008 ft.), the highest summit of the Cottian Alps (not recommended to any but experts; guide 25 fr.) We follow the bridle-path leading to the W. to the *Col de la Traversette* (9770 ft.) as far as the (2 hrs.) *Pian del Re* (6825 ft.; small inn), near the sources of the Po. Thence we proceed to the S., across the *Passo delle Sagnette* (9780 ft.) to the (3½ hrs.) *Rifugio Quintino Sella* of the Club Alpino Italiano (9840 ft.), in the *Val delle Forciolline*. From this point we reach the summit by a stiff climb of 4 hrs. up the S. face. The summit commands a splendid panorama, embracing *Mont Blanc* and *Monte Rosa* on the N. — From the *Col de la Traversette* to *Abriès*, see *Baedeker's Southern France*.

9. From Turin to Ventimiglia via Cuneo and Tenda.

114 M. RAILWAY to (55 M.) *Cuneo* in 2½-3 hrs. (fares 10 fr. 20, 7 fr. 20, 4 fr. 80 c.); thence to (37 M.) *Vivola* in 2 hrs. (fares 5 fr. 5, 3 fr. 55, 2 fr. 25 c.). The railway is to be continued to *Ventimiglia*. In the meantime a *Post Omnibus* runs twice daily from *Vivola* to (32 M.) *Ventimiglia* in 9½ hrs. Carr. and pair from *Tenda* to *Ventimiglia* 25 fr. — Beyond *Tenda* the road runs for some distance through French territory, so that the custom-house formalities have to be undergone twice.

From Turin to (18 M.) *Carmagnola*, see p. 47. — 24 M. *Racconigi*, with a royal château built in 1570, and since 1901 the summer-residence of the King; the park was laid out in 1755 in the style of Le Nôtre. — From (28 M.) *Cavallermaggiore* branch-lines run E. to (8 M.) Brà (p. 47) and W. to (10 M.) Moretta (p. 41).

32 M. *Savigliano* (1050 ft.; *Alb. Corona*), a town of 17,340 inhab., on the *Macra*. The principal church contains paintings by *Giov. Ant. Molinari* (1577-1640), a native of the town. Bronze Statue of *General Arimondi* (d. 1896), victor at Agordat.

From Savigliano a branch-line (10 M., in $\frac{1}{2}$ hr.; fares 1 fr. 80, 1 fr. 35, 90 c.) runs to —

Saluzzo (1197 ft.; *Corona Grossa*, R. 2, B. 1, déj. $2\frac{1}{2}$, D. incl. wine 8 fr.), capital of the province (formerly marquissate) of that name, with 16,028 inhab., the seat of a bishop, and a flourishing trade and industries. The higher part of the town affords a fine survey of the Piedmontese plain. Among the quaint buildings in Saluzzo are the mediæval *Torre del Comune* and the *Casa del Giuriconsulto Casazza* (16th cent.), now the *Museo Olivo*. A visit should be paid to the church of *San Giovanni*, in the French Gothic style, with a raised choir. The late-Gothic interior contains the tomb of *Marquis Lodovico II.*, by *Ben. Briosco*, and many other sculptures by Lombard artists. A monument was erected here in 1868 to *Silvio Pellico*, the poet (d. 1854), author of 'Le Mie Prigioni' and the tragedy of 'Francesca da Rimini', who was born at Saluzzo in 1778 and expiated his patriotic efforts by ten years' imprisonment in Santa Margherita, the Doges' Palace (see p. 277), and the Spielberg at Brinn. — Pleasant excursion to the *Castello della Manta*, once a château of the marquis, with frescoes (15th cent.).

FROM SALUZZO TO CUNEO, $20\frac{1}{2}$ M., railway in $1\frac{1}{2}$ -2 hrs. (fares 8 fr. 80, 2 fr. 70, 1 fr. 75 c.). — Railway to ($22\frac{1}{2}$ M.) *Airasca*, see p. 41.

STREAM TRAMWAYS from Saluzzo to Turin, p. 25; to *Pinerolo*, p. 41; to *Venasca*; and to ($12\frac{1}{2}$ M.) *Paesana* (p. 42) viâ (5 M.) *Revello*, where there is an ancient copy of *Leon. da Vinci's Last Supper* (p. 186), with variations.

40 M. *Fossano* (1180 ft.; *Rail. Restaurant*), with 18,175 inhab., situated on a hill on the left bank of the *Stura*, commanded by a castle, is the seat of a bishop, and has an academy and mineral baths (branch-line to Mondovì, p. 47). — 47 M. *Centallo*, a considerable place with remains of mediæval fortifications.

55 M. *Cuneo*, or *Coni* (1722 ft.; *Alb. Superga, Barra di Ferro*, both well spoken of), the capital of a province, with 26,879 inhab., lies on a view-commanding hill at the confluence of the *Stura* and the *Gesso*. The fortifications have been converted into shady promenades, which afford splendid views of the Maritime Alps, of Mte. Viso (p. 42; N.W.), and the *Besimanda* (p. 46; S.E.). In the *Piazza Vitt. Emanuele* is a monument to *Giuseppe Barbaroux*, erected in 1879. The *Franciscan Church* is in the Gothic style (13th cent.). Pleasant walk to the *Madonna degli Angeli*.

From Cuneo to the *Cortina di Val Foss* and to *Mondovì*, see p. 48; to *Saluzzo*, see above. — STREAM TRAMWAY from Cuneo, viâ *Caraglio*, to *Dronero*, situated to the N.W. in the *Malta* valley; and also to *Borgo San Dalmazzo* (see below).

The railway to *Vieville* at first traverses a plain covered with groves of chestnuts. — 63 M. *Borgo San Dalmazzo* (2070 ft.; *Tvè Galli; Delfino*), a small town with 4700 inhab., is overlooked by the church of *Madonna del Monserrato* (view).

From Borgo San Dalmazzo a delightful excursion may be made to the UPPER VALLEY OF THE GESSO (diligence daily in summer as far as the Terme di Valdiéri). — The road ascends along the left bank of the Gesso to (8 M.) *Valdiéri* (2485 ft.; Corona Grossa), which is the starting-point for an ascent of the *Monte l'Arp* (8000 ft.), an excellent point of view. — Beyond Valdiéri a road leads to the left to Entraque (2958 ft.; **Angelo*, unpretending; *Moro*), a village of 2996 inhab., finely situated in a lateral valley, 9¼ M. from Borgo San Dalmazzo. From this point excursions (guide, Giov. Demichelis) may be made to the *Boussat Valley*, through which a road ascends to (2½ hrs.) a waterfall 1280 ft. high; to (2½ hrs.) the *Lake of Rovina* (5117 ft.) and on, past a picturesque waterfall, to the (4½ hrs.) mountain-lake of *Brocan* (8578 ft.; Rifugio Genova of the I. A. C.), with a magnificent environment, a good starting-point for an ascent of the *Punta Argentera* (4 hrs.; see below) and other mountain-tours; to the top of the *Dec d'Orel* (8145 ft.; **View*); and to (8 M.) *San Giacomo* (good road through beech-woods). From S. Giacomo bridle-paths lead to the glacier-filled head of the valley at the *Monte Clapier*, and across the *Colle delle Finestre* to (8 hrs.) *St. Martin-Vésubie* (see *Baedeker's Southern France*). — The main road continues to ascend the Gesso valley. About 8 M. above Valdiéri, in a sequestered upland valley, lie the Terme di Valdiéri (4410 ft.), with eight warm sulphur springs (100-156° Fahr.) and a well-equipped hotel (season, June 25th to Sept. 30th; pens. 8-10 fr.). The splendid situation attracts many other guests beside the patients. To the E. lies a fine beech-forest. To the W. a pleasant excursion may be made into the *Vallasco Valley*, with its royal shooting-box. The ascent of the **Monte Matto* (10,130 ft.) is fatiguing though not difficult (5 hrs.; guide 10 fr.). That of the **Punta dell' Argentera* (10,883 ft.; 8 hrs.; guide 12 fr.), the highest of the Maritime Alps, is recommended to experts only; the splendid panorama from the top includes the plain of the Po and the Tyrolean Alps on the N.E., the Alps of Dauphiny on the W., the coast of Provence on the S.W., from the lower valley of the Var to the Islands of Hyères, and Corsica on the S.

Another road connects Borgo San Dalmazzo with the UPPER VALLEY OF THE BRUA, a tributary of the Tanaro (diligence to Bagni di Vinadio in summer). The capital of this fair valley, known to the Romans as the *Valle Aurea* on account of its fertility, is (10½ M.) *Demonte* (2550 ft.; Alb. Garibaldi), an industrial place with 7100 inhab., pleasantly situated in an open part of the valley. Above Demonte the valley contracts. The next villages are (17 M.) *Vinadio* (3020 ft.; Alb. d'Italia), picturesquely situated and encircled by strong fortifications, *Sambuco*, and *Argentera* (Fr. *Argentière*), with the Italian custom-house. [For the route over the *Col de Larche* or *Col de l'Argentière* to *Larche* and *Barcelonnette*, in France, see *Baedeker's Southern France*.] — A road to the left, halfway between Vinadio and Sambuco, leads to the high-lying Bagni di Vinadio (4363 ft.), situated in a lateral valley, 7 M. to the S.W. of Vinadio, and possessing a hotel (pens. 7½-9 fr.) and eight hot sulphur-springs (83-144° Fahr.). A pleasant excursion may be made hence to the (1 hr.) hamlet of *Callieri*, with its old woods of beech and pine and a fine waterfall. Admirable views are had from the *Becco d'Ischtator* (9860 ft.; 5 hrs.), reached by passing the lakes of the same name, and from the *Monte Tinibras* (9950 ft.); but the ascent in each case is fatiguing (guide 12 fr.).

63½ M. *Roccavione* (2145 ft.). The train enters the valley of the *Vermenagna*, enclosed now by wooded heights, now by precipitous limestone cliffs. Numerous tunnels. — 70 M. *Vernante*. We pass through a long loop tunnel and across a lofty viaduct. Fine but fleeting retrospect of Mts. Viso on the right.

75 M. *Limone* (3285 ft.; *Posta, Europa*, both plain), with 2608 inhab., lies in an open stretch of the valley, at the N. base of the *Col di Tenda*. — Ascent of the *Bestmauda*, see p. 46.

The old road over the fortified heights of the *Col di Tenda*, or *di Cornis* (6263 ft.), where the Maritime Alps (W.) terminate and the Ligurian Alps

(E.) begin, is now closed to ordinary traffic. The new road, constructed in 1889, penetrates the Tenda by means of a tunnel, about $1\frac{1}{2}$ M. long (N. entrance 4330 ft., S. entrance 4196 ft.). From the central point both ends are visible. The road then descends through the valley of the *Raja*, to (9 M.) *Vieola* (see below).

The railway now traverses the *Tenda Tunnel* (5 M. long), completed in 1899, and enters the valley of the *Roya*. — 82 M. *Vieola* (3260 ft.), the present terminus of the railway. — Post Omnibus to Ventimiglia, see p. 42.

The fine ROAD TO VENTIMIGLIA passes through a ravine, enclosed by curious sandstone rocks, and reaches —

$2\frac{1}{2}$ M. (from Vieola) *Tenda* (2875 ft.; *Alb. Nazionale*, *Lansa*, *Croce Bianca*, *Stasione*, all plain; post-omnibus to Nice), a picturesque little town with 2279 inhab., overhung by precipitous walls of rock. Fragments of the castle where *Beatrice di Tenda* was born (comp. p. 143) stand on a rock here.

Excursions (guide, Maurizio Sassi) may be made from Tenda through the *Urmo Wood* to (4 hrs.) the top of the *Monte Ciagore* (7625 ft.), which commands a view extending to the sea; to the N.E., through the picturesque valley of the *Rio Freddo* and over the (4 hrs.) *Colle del Signori* (refuge-hut), to the top of the *Cima di Margarets* (8680 ft.), the highest summit of the Ligurian Alps (*View).

We now descend through a narrow rocky valley to —

$5\frac{1}{2}$ M. *San Dalmazzo di Tenda* (2250 ft.; Italian custom-house), situated amid luxuriant groves of chestnut, with several villas and an old Carthusian abbey, fitted up as a hotel and hydropathic (open from mid-April to the end of Oct., pens. 8 fr.; Engl. Ch. service). Some interesting caves have recently been discovered in the vicinity.

About 2 M. to the E. of San Dalmazzo lies *Briga* (2600 ft.; Hôtel de la Source, well spoken of), in the valley of the *Levensa*, with an interesting church. A little to the S. is the pine-forest of *Piné*. — A bridle-path leads to the W. to (8 hrs.) *Gasterine* (5110 ft.; good accommodation), in an attractive valley, surrounded by larch-woods. Excursions (guides) may be made from this point past the old silver and lead mine of *Vallauria*, once worked by the Saracens, to the wild *Valle dell' Inferno*, strewn with huge blocks of rock and containing 14 small lakes, and on to (3 hrs.) the *Meraviglie* (7218 ft.), rocks of slate inscribed with rude drawings of unknown antiquity; viâ the *Fontanalba Valley*, with similar drawings, to the (5 hrs.) top of the **Monte Bego* (9425 ft.), which commands a splendid view of the Alps, Nice, and the Riviera (ascent fatiguing but not difficult); and to the three large mountain-lakes of **Palmasca*, which lie in a rocky solitude, one above another, the largest ($2\frac{1}{2}$ hrs.; toilsome walk) at a height of 7875 ft. at the foot of the *Mt. Ciaminejas* (9558 ft.).

Near the (8 M.) French frontier the valley contracts to the **Gola di Gaudarena*, one of the most imposing gorges of the Alps, so narrow at places as barely to leave room for river and road between the perpendicular rocks (700-800 ft.). — At ($10\frac{1}{2}$ M.) *Fontana* (Fr. *Fontan*, 1424 ft.), with the French custom-house, the scenery assumes a more southern character and the first olives appear. Farther on *Saorgio* (Fr. *Saorge*), on a lofty rocky terrace to the left, with the ruins of a castle destroyed by the French in 1702, commands the road. Adjacent is a large monastery.

At ($15\frac{1}{2}$ M.) *La Glandola* (1250 ft.; Hôtel des Etrangers-Posts),

situated in a green valley at the foot of bare cliffs of slate, the roads to Nice and Ventimiglia part company.

The Road to NIZ (38 M.; post-omnibus from Tenda once daily in 14 hrs.) leads over the *Col di Braus* (3748 ft.) to *Sospello*, Fr *Sospel* (1176 ft.; Hôtel Careneo, mediocre), and then over the *Col de Braus* (4280 ft.) to *L'Escartens* (Ital. *Scarenna*). Finally we descend along the *Pailhon*. — Comp. *Baddeley's Southern France*.

The road to Ventimiglia follows the picturesque valley of the *Roja*, passes the little town of *Breglio* or *Breil*, with the ruined castle of *Orivella*, and regains Italian soil (custom-house). It then threads two tunnels, below the rocky nest of *Piena*, and farther on traverses the villages of (23 M.) *San Michele* and (25 M.) *Airole*. 32 M. *Ventimiglia*, see p. 96.

10. From Cuneo to Bastia (*Turin, Savona*).

28 M. RAILWAY in 1½ hr. (fares 4 fr. 80, 3 fr. 15, 1 fr. 95 c.).

Cuneo, see p. 43. — From (5 M.) *Beinette* an omnibus runs in summer daily (5.45 p.m.; fare 1 fr.) to the secularized *Certosa di Pesio*, which lies about 10 M. to the S.

The *Certosa di Pesio*, in the lonely and romantic *Val Pesio*, was founded in 1173, and is now a hydropathic and pleasant health-resort open from June 1st to the end of Sept. (pens. incl. wine from 8 fr.). An excursion may be made hence to the *Sources of the Pesio*, in a rocky ravine below the steep N. side of the *Cima di Marguerite* (p. 45). The *Certosa* is also the starting-point for the ascent of the *Colla Piana* (6825 ft.), with its large Alps, and of the **Besimauda* (7880 ft.), a ridge of gneiss rising abruptly from the plain and commanding a splendid view of the valley of the Po and the Ligurian Alps (mule-path, 4 hrs.; descent to *Limone*, see p. 44).

17 M. *Mondovì* (1835 ft.; *Tre Limoni d'Oro*, mediocre), a town of 18,982 inhab., was the seat of a university from 1560 to 1719. From the *Breo*, or lower and industrial part of the town, a wire-rope railway ascends to the *Piazza*, or upper part of the town, with the *Palazzo Vescovile*, the Cathedral (15th cent.), and monuments to the Marchese *Sambuy* and *Francesco Beccaria*, the physicist (1716-81). The *Belvedere* (1873 ft.), with its Gothic tower, commands a fine view of the Alps.

From *Mondovì* a tramway runs to (20 min.) the **Santuario di Vico*, a huge domed structure, erected in 1598-1736 from the plans of *Ascanio Vittozzi*. It contains the tomb of Charles Emmanuel I. (p. 24), and there is a marble statue of the same monarch, by *Della Vedova* (1591), in front of the church.

From *Mondovì* a road (omn. 50 c.; steam-tramway under construction) ascends the valley of the *Ellero*, passing the (8¼ M.) *Cappella dell'Annunziata*, to (4½ M.) *Villanova Mondovì* (inn), a picturesque little town on the slope of the *Monte Calvario* (2410 ft.; view). About 1¼ M. to the W. of *Villanova*, and reached from the *Cuneo-Bainette* road by a steep zigzag path in a few minutes, is the *Grotta del Bonai*, rendered accessible in 1898 (adm., May-Oct., 1 fr.; excursion-parties from *Mondovì* in summer at fixed rates). Various fantastic names are attached to different parts of the cave, an exploration of which takes about ¼ hr. (electric light). — About 15 M. to the S., in the beautiful *Valle di Orveglia*, is the much finer *Grotta di Bonèa*, which is illuminated with magnesium-light. It

is reached by carr. in 4-5 hrs., viâ the Cappella dell' Annunziata (p. 46), (8½ M.) *Frabosa-Sottana*, and the summer-resort of (10½ M.) *Frabosa-Sopra* (ca. 2950 ft.; Alb. Gastone). Carr. from Mondovì, 7-8 fr. per head. The cave is open from June to Oct (adm. 2¼ fr., parties cheaper; no fees); the inn beside it is open from July 20th to the beginning of September.

From Mondovì to Fossano (p. 48), 15 M., railway in 1¼ hr.; to *San Michele*, steam-tramway in ¾ hr. From S. Michele a post-omnibus runs to *Oeva* (see below).

23 M. *Bastia*, on the railway from Turin to Savona, see below.

11. From Turin to Genoa.

a. Viâ Brà and Savona.

FROM TURIN TO SAVONA, 91 M., in 4¾ hrs. (fares 17 fr. 10, 11 fr. 95, 7 fr. 70 c.; express 18 fr. 80, 18 fr. 15 c.); thence to GENOA, 27 M., in 1¼-2 hrs. (fares 5 fr. 15, 3 fr. 55, 2 fr. 25 c.; express 5 fr. 55, 3 fr. 90 c.). Finest views to the night.

From Turin to *Trofarello*, 8 M., see p. 48. — 12¼ M. *Villastellone*.

18 M. *Carmagnola* (785 ft.), with 11,721 inhab., was the birth-place (1390) of the famous Condottiere *Francesco Bussone*, son of a swineherd, usually called Count of Carmagnola, who reconquered a great part of Lombardy for Duke Filippo Maria Visconti, and became Generalissimo of the Republic of Venice in 1426. At length his fidelity was suspected by the Council of Ten, and he was beheaded on 5th May, 1432. Bussone's fate is the subject of a tragedy by *Manzoni*. — The 'Carmagnole', the celebrated republican dance and song of the French Revolution, was named after this town, the home of many of the street-musicians of Paris. — Steam-tramway to *Carignano* (p. 40) and *Turin*. — To *Cuneo* (*Ventimiglia*), see pp. 42-46.

31 M. *Brà* (15,821 inhab.), with a busy trade in wine, cattle, truffles, and silk. Branch to *Cavallermaggiore*, see p. 43.

FROM BRÀ TO ALESSANDRIA, 53 M., railway in 3½-3¾ hrs. (fares 9 fr. 90, 6 fr. 95, 4 fr. 45 c.). — 4½ M. *Santa Vittoria*; pleasant excursion thence to the royal château of *Pollenzo*, with the remains of the Roman town of *Pollentia*. — 11½ M. *Alba* (555 ft.), with 18,637 inhab.; the cathedral of *San Lorenzo* dates from the 15th century. — 19½ M. *Castagnole (Lance)*; branch-line to *Alt* (p. 48). We next traverse a fertile wine-country. 25½ M. *Santo Stefano (Belbo)*, on the *Belbo*, the valley of which the train traverses for some distance. 34 M. *Nizza (Monferrato)*, also on the *Asti-Ovada-Genoa* line (p. 48). — 48 M. *Cantalupo* and thence to (58 M.) *Alessandria*, see p. 50.

36 M. *Cherasco*, at the confluence of the *Tanaro* and *Stura*, is not seen from the line, which ascends the former.

53 M. *Bastia*, the junction of the line to *Cuneo* (see above).

62½ M. *Oeva* (1270 ft.), on the *Tanaro*.

FROM OEVA TO ORMEA, 22½ M., railway in 1½-2 hrs. (fares 4 fr. 20, 2 fr. 95, 1 fr. 90 c.). — The train ascends the valley of the *Tanaro*. — 15½ M. *Garosio* (1970 ft.; *Leon d'Oro*; *Rosa Rossa*), with marble quarries, is connected with (22 M.) *Albenga* (p. 58) by a road crossing the pass of *San Bernardo* (3185 ft.). — 23½ M. *Ormea* (2898 ft.; *Grand-Hôtel*, with hydropathic; *Albergo Nazionale*), an ancient and picturesque little town (pop. 5849), with marble quarries. It is frequented as a summer-resort; and

pleasant excursions may be made to the imposing stalactite cavern of *Nava*, and through the rocky gorges of the *Negrons* to (4 hrs.) *Viosena* (inn; guides). From *Viosena* we may ascend the *Mongioja* (8630 ft.; 3 hrs.), the *Pizzo d'Ormea* (8125 ft.; 4½ hrs.), and the *Armetta* (5875 ft.; 8 hrs.), on the right bank of the Tanaro; or visit the meadows on the *Monte Antoroto* (7035 ft.; rich Alpine flora) and proceed via the (3¼ hrs.) *Colle di Termini* (6560 ft.) to the (2½ hrs.) *Grotta di Bossa* (p. 48). On all these excursions we enjoy fine views of the Ligurian Alps and the sea, and of the valley of the Po with the Alps in the distance. — From Ormea a picturesque road leads across the fortified *Colle di Nava* (3074 ft.) and past the prettily situated village of *Pieve de Teco* to (31 M.) *Oneglia* (p. 88).

The train passes under the old castle of *Ceva* by a tunnel and begins to cross the *Ligurian Alps*, the most imposing part of the line. Between this and *Savona* are numerous viaducts and 28 tunnels. The train quits the Tanaro and ascends. Beyond (66½ M.) *Salè delle Langhe* is the *Galleria del Belbo*, a tunnel upwards of 3 M. in length, the longest on the line. 73½ M. *Cengio*, in the valley of the *Bormida di Millesimo*.

79 M. *San Giuseppe di Cairo*, on the *Bormida di Spigno*, through the valley of which the *Acqui railway* descends (see p. 49).

Interesting journey amid the deep ravines and precipices of the Apennines. Tunnels and viaducts in rapid succession. 86½ M. *Santuario di Savona*, a pilgrimage-church, founded in 1536.

91 M. *Savona*, and thence to *Genoa*, see pp. 87-85.

b. *Vià Acqui and Ovada.*

100 M. RAILWAY in 6-8¼ hrs. (fares 18 fr. 75, 18 fr. 15, 8 fr. 35 c.).

The line at first runs at some distance from the left bank of the *Po*, crosses its affluent the *Sangone* (beyond which the branch-line to *Pinerolo* diverges, p. 41), and then the *Po* itself by a bridge of seven arches. — 5 M. *Moncalieri*, with a royal château on the hill (p. 40). A final retrospect is now obtained of the hills of *Turin*, and of the snowy Alps to the left.

8 M. *Trofarello* is the junction for branch-lines to *Savona* (p. 47) and *Cuneo-Limone-Vierola* (RR. 11a, 9).

The line from *TURIN* to (13½ M., in 50 min.) *CHIERI* also diverges at *Trofarello*. — *Chieri*, an industrial town with 15,000 inhab., contains a Gothic *Cathedral* (14th cent.) and a freely restored octagonal *Baptistry* (18th cent.), with an altar-piece by *Defendente de Ferrari*. — A pretty road (diligence twice daily in 1½-1¾ hr.) leads to the E. from *Chieri*, through an undulating wine-growing district, to *Castellnuovo d'Asti*. This is within an hour's drive of the former *Abbazia di Vezzolano* (said to have been founded by *Charlemagne*), the Romanesque church of which (12th cent.; interior recently restored) has an interesting sculptured portal and contains a fine rood-loft and frescoes of the 15th century. The adjoining cloisters are partly Gothic. — About 12 M. to the N.E. of *Vezzolano* lies *Cavagnolo*, on the steam-tramway from *Turin* to *Brussasco*, with the church of *Santa Fede*, also boasting of many Romanesque sculptures.

19½ M. *Villanova d'Asti*; 30½ M. *San Damiano*. The train then crosses the *Borbore* and reaches the valley of the *Tanaro*.

35½ M. *Asti* (390 ft.; *Leone d'Oro*; *Albergo Beale*; *Rail. Restaurant*), the ancient *Asta*, a mediæval-looking town with 39,251 inhab.

and numerous towers, is famous for its sparkling wine (*Asti spumante*) and its horticulture. The left aisle of the Gothic *Cathedral*, erected in 1348, contains (2nd chapel) a Madonna with four saints by a master of the school of Verocelli, and (3rd chapel) a Sposalizio, probably by the same. — The adjacent church of *San Giovanni* (the sacristan of the cathedral keeps the key) is built over an ancient Christian basilica, part of which has again been rendered accessible, and has monolithic columns with capitals bearing Christian symbols (6th cent.). In the Piazza is a statue of the poet *Alfieri* (1749-1803), a native of Asti, by Vini, and in the *Giardino Pubblico* is a monument to *Victor Emmanuel II.* Near the *Porta Alessandria* is the small octagonal *Baptistry of San Pietro* (11th cent.), borne by short columns with square capitals, and enclosed by a low polygonal gallery. — Asti is the junction of the line *via Alessandria* (p. 50).

FROM ASTI TO MORTARA (Milan), 46 M., in 8-5¼ hrs. (fares 8 fr. 80, 6 fr. 5, 8 fr. 90 c.). Stations unimportant; 29 M. *Casale Monferrato*, see p. 62; *Mortara*, see p. 171. — FROM ASTI TO CASTAGNOLE (p. 47), 13 M., in ¼-1¼ hr. — Steam Tramway from Asti to *Cortanze* and to *Canale*.

The Genoa line now crosses the Tanaro and near (38½ M.) *San Marzanotto-Rivi* reaches the wine-growing hill-district of the *Colli Astigiani*. On the heights is the old château of *Bellangero*. — 41 M. *Mongardino*. We thread a tunnel and enter the valley of the *Tiglione*. — 46 M. *Agliano-Castelnuovo-Calcea*. — The line crosses the *Belbo* and unites with that from Brà to Alessandria at (50½ M.) *Nizza Monferrato* (p. 47), a town of 9205 inhabitants. — Farther on we again cross and recross the *Belbo*. 55½ M. *Mombarusso*, in the *Val Cervino*. — We thread a long tunnel near (58½ M.) *Alice-Belcolle* and reach the valley of the *Medio*.

63 M. *Aequi* (555 ft.; *Grand Hôtel*; *Moro*; *Italia*), the *Aquae Statiellae* of the Romans, an episcopal town on the *Bormida* with 13,940 inhab., is known for its warm sulphur springs. The *Cathedral* (12th cent.) has double aisles. Good wine is produced in the vicinity. — To Alessandria and Savona, see p. 50.

We now cross the *Bormida*. 65 M. *Visone*; 67½ M. *Prasco-Cremolino*. — The tunnel of *Cremolino*, 2 M. long, brings us to the valley of the *Orba*, an affluent of the Tanaro. — 72½ M. *Orada* (555 ft.), a town with 10,284 inhab., at the confluence of the *Stura* with the *Orba*. Steam-tramway to *Novi*, see p. 50.

We now ascend the pretty valley of the *Stura*. 77½ M. *Rossiglione*. — Numerous viaducts and tunnels. Beyond (81½ M.) *Campoligure* (1165 ft.), the highest point of the line, it pierces the crest of the Apennines by the *Galleria del Turchino* (3 M. long). Overhead is the pass of the same name (1745 ft.). We then descend to (86 M.) *Mele*, about 3 M. above *Voltri* (p. 86).

Farther on the line skirts the slopes of the mountains. 88 M. *Acquasanta*; 92 M. *Granara*; 94 M. *Borzoli*. Several fine views of the sea are obtained to the right. — 97½ M. *San Pier d'Arena*, and thence to Genoa, see p. 85. — 100 M. *Genoa*, see p. 66.

c. *Vià Alessandria and Novi.*

108 M. RAILWAY in $8\frac{1}{4}$ - $8\frac{1}{2}$ hrs. (fares 19 fr. 25, 18 fr. 50, 8 fr. 70 c.; express 21 fr. 20, 14 fr. 85 c.). — Holders of through-tickets to San Remo and Ventimiglia change carriages at San Pier d'Arena.

From Turin to ($35\frac{1}{2}$ M.) Asti, see R. 11b. — Thence our line ascends the valley of the Tanaro. Stations: *Annone, Felizzano, Solero*. Country flat and fertile. Near Alessandria the line to Bellinzona (R. 27) diverges to the N. We cross the Tanaro.

$56\frac{1}{2}$ M. Alessandria (310 ft.; Rail. Restaurant; *Europa*, fair; *Grand Mogol et des Etrangers*, pens. 8 fr., well spoken of; *Londra*), a town with 72,109 inhab., situated on the Tanaro in a well-watered district, and remarkable only as a fortified place. It was founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa, and named after Pope Alexander III. A bronze statue, by Monteverde, was erected here in 1883 to the statesman *Urbano Rattazzi* (1810-73), a native of the town.

Alessandria being a junction of several lines, carriages are generally changed here. Railway to Vercelli vià Valenza, see p. 62; to Novara and Bellinzona, see pp. 171, 170; to Milan vià Mortara and Vigevano, see p. 171; to Pavia vià *Torre Berrettii*, see p. 188; to Piacenza, Parma, Bologna, etc. see R.R. 44 and 45; to Bra (Cavallermaggiore), see p. 47.

STREAM TRAMWAYS from Alessandria vià Marengo to *Sale* and *Tortona*, to *Casale-Monferrato* (p. 62), to *Spinetta* (p. 333), and to *Montemagno* (p. 62) vià *Allaville*.

FROM ALESSANDRIA TO SAVONA (vià Acqui), 65 M., in about $4\frac{1}{4}$ - $4\frac{1}{2}$ hrs. (fares 12 fr. 20, 8 fr. 55, 5 fr. 50 c.). — As far as *Cantalupo* the line is the same as to Bra (see p. 47). — 21 M. Acqui, also a station on the railway from Asti to Ovada and Genoa (see p. 49). — The line ascends the valley of the Bormida, passing through ten tunnels. Stations of little importance. 52 M. *San Giuseppe di Cairo*, see p. 48. — 65 M. *Savona*, see p. 87.

The line crosses the *Bormida* (p. 48). About $1\frac{1}{4}$ M. to the E. of the bridge, in the plain between the Bormida and the *Scrivia*, lies the village of *Marengo*, near which, on 14th June, 1800, Napoleon defeated the Austrians in a momentous battle. — 62 M. *Frugarolo*.

70 M. *Novi Ligure* (645 ft.; *Hôt. Novi*), a town with 17,868 inhab., commanded to the right by hills with a belvedere-tower, was the scene of a victory gained by the Austrians and Russians under Suvorov over the French on 15th Aug., 1799.

Branch-line to Pavia and Milan vià Tortona and Voghera, see R. 80. Stream-tramway to *Ovada*, see p. 49.

At (74 M.) *Serravalle (Scrivia)* the train enters a mountainous region. 77 M. *Argenta (Scrivia)*; 820 ft.), with a ruined castle. Between this and Genoa there are twenty-four tunnels. The train threads its way through rocky ravines (*la Bocchetta*) and over lofty embankments, crossing the *Scrivia* several times. Scenery imposing. $88\frac{1}{2}$ M. *Isola del Cantone*; on the hill to the right a ruined castle. — 88 M. *Ronco (Scrivia)*; 1065 ft.).

The train enters the *Ronco Tunnel*, upwards of 5 M. in length, and then descends through the narrow *Polevera Valley* with the help of numerous viaducts and cuttings. Opposite we see the old line vià *Busalla*, which some trains follow. — $91\frac{1}{2}$ M. *Mignanego*; $95\frac{1}{2}$ M.

San Quirico. The valley now expands; its well-cultivated slopes are dotted with the summer-villas of the Genoese.

101 M. *San Piér d'Arena* (p. 85; Rail. Restaurant). On the right are the lighthouse and the rocky headland, mentioned on p. 82, below which the train passes by a tunnel.

103 M. *Genoa*, see p. 66.

12. From Turin to Aosta and Courmayeur.

RAILWAY to (80 M.) *Aosta* in $8\frac{1}{4}$ - $5\frac{1}{2}$ hrs. (fares 15 fr., 10 fr. 50, 6 fr. 80 c.; express train in summer only). The part of the line between Ivrea and Aosta (42 M.; fares 7 fr. 85, 5 fr. 85, 3 fr. 55 c.) is distinguished both by the beauty of the scenery and the boldness of its engineering. — From Aosta to *Courmayeur*, 21 M., Omnibus thrice daily in July and Aug. (at other times twice daily) in 5 hrs. (return $4\frac{1}{2}$ hrs.), fare 5 fr. (outside seat $5\frac{1}{2}$ fr.); each trunk 1 fr. One-horse carr. 18, two-horse 30 fr.

From Turin to (18 M.) *Chivasso*, see p. 62. The line to Aosta here diverges to the N. from that to Milan. Between the depressions of the lower mountains peeps the Gran Paradiso, and to the E., farther on, Monte Rosa. — Beyond (27 M.) *Caluso* (*Canavese*) the train traverses a tunnel below the chain of hills on the S. side of the former glacier of the Dora valley (known as the *Moraine Circus of Ivrea*). Beyond (38 M.) *Strambino* we cross the *Chiusella*.

38 M. *Ivrèa* (770 ft.; *Scudo di Francia*, fair, with tourist-office, R. from 2, déj. $2\frac{1}{2}$, D. incl. wine 4 fr.; *Universo*; *Italia*), the capital of the *Canavese*, is a town with 11,696 inhab., picturesquely situated on the *Dora Baltea* (Fr. *Doire*). The hill, on the slope of which it lies, is crowned by the *Castello delle Quattro Torri*, built by Amadeus VI. (p. 24) in 1358, and now a prison. Only three of the lofty brick towers remain, the fourth having been destroyed by lightning in 1676. The *Cathedral*, a building of ancient origin, but frequently restored, is adjoined by cloisters of the 10-11th centuries. An ancient sarcophagus adorns the adjoining Piazza. In the *Palazzo Municipale* is the small *Museo Garda*, with ethnographical collections. A monument was erected here in 1880 to *Ettore Perrone*, general and minister (d. 1849). Ivrea, the ancient *Eporedia*, was colonised by the Romans, B.C. 100, in order to command the Alpine routes over the Great and Little St. Bernard. Of the marquises of Ivrea the best-known are Berengar II. (d. 966) and Arduin (d. 1016), who obtained the Italian crown at Pavia (p. 186).

Pleasant walk to the *Madonna del Monte* (pilgrimage-church) and the *Lago Sirio* or *Lago di San Giuseppe*.

Steam-tramway from Ivrea in 2 hrs. to (18½ M.) *Santhià* (p. 62; fares 1 fr. 80, 1 fr. 50 c.). The line runs near the S.W. edge of the *Serra*, a hilly ridge 10 M. in length, the longest moraine in Europe, at one time the lateral moraine of the glacier of the Dora valley.

The train penetrates the hill on which Ivrea stands by means of a tunnel, 1100 yds. long, and ascends the fertile valley of the Dora. 41 M. *Montalto* (*Dora*), with a ruined battlemented castle. 42½ M. *Borgofranco* (840 ft.) has arsenical springs.

49 M. **Pont-St-Martin**. The village (1030 ft.; *Rosa Rossa; Cavallo Bianco*), with a ruined castle, foundries, and a Roman bridge over the *Lys*, is picturesquely situated at the mouth of the deep *Val Gressoney*, 1 M. from the station (see *Baedeker's Switzerland*).

We next cross the *Lys* and follow the broad valley, flanked by fine mountains, to (50½ M.) the prettily-situated *Donnaz* (1066 ft.; *Rosa*). The train now ascends a rocky defile and passes through a tunnel under **Fort Bard** (1282 ft.), which was built in the beginning of the 11th cent. and was taken in 1242 by Amadeus IV. of Savoy after a long siege, while in May, 1800, before the battle of Marengo, it was gallantly defended by 400 Austrians, who kept the French army in check for a week. The train then crosses the *Dora* to (52 M.) *Hône-Bard*, beautifully situated. On the left opens the *Val di Camporciro*, or *Champorcher*, with its fine rocky peaks (p. 58); to the N.W. towers the *Becca di Luseney* (11,500 ft.). — At *Cannapagnola* the train crosses the *Dora* and intersects a promontory of *débris*. — 55 M. *Arnaz*, with a ruined castle.

56½ M. **Verrés**. The village (1207 ft.; *Italia; Ecu de France*), with 1277 inhab. and the old castle of *Rocca*, belonging to the former Counts of Challant (built in 1390, refortified in 1536), lies picturesquely at the entrance of the *Val Challant*, ¾ M. from the station. Opposite, on the right bank of the *Dora*, lies *Issogne*, also with an interesting château of the Counts of Challant (end of the 15th cent.). To the N.E., between the Challant and Gressoney valleys, towers the rocky pyramid of the *Becca di Vlout* (9370 ft.).

The valleys of Aosta and Susa (p. 41) were alternately occupied by the Franks and the Longobards, and belonged to the Franconian Empire, in consequence of which a South French dialect (*langue valdôtaine*) still predominates in these Italian districts. The village of *Bard* (below the fort) is the point of transition from Italian to French.

Above Verrés the valley expands, but soon contracts again. Extensive vineyards are passed. We cross the *Evançon* and the *Dora*. On the slope to the left is the village of *Champ de Pras*, lying at the entrance of the *Val Chalame*, the torrent of which has overspread the valley of the *Dora* with detritus. Farther on lofty walls of rock rise to the left. — Near (60 M.) *Montjovet* appear on the right, high above us, the extensive ruins of the château of *Montjovet* or *St. Germain*. Tunnel. The train crosses the *Dora* by means of a long viaduct and enters the picturesque **Defile of Montjovet*, the grandest part of the line, with a succession of tunnels and buttresses of masonry, and the brawling *Dora* far below.

63 M. **St. Vincent** (1415 ft.). To the right, 1 M. above the station, at the end of the defile and the foot of *Mt. Zerbion* (8925 ft.), lies the village (1886 ft.; *Grand Hôtel de la Source*, with hydropathic; *Lion d'Or; Rome; Corona*). — Two short tunnels. Loftily perched on the left is the old castle of *Ussel*, belonging to the Counts of Challant.

64½ M. **Châtillon** (1807 ft.; **Hôt. de Londres*, R. 3½ fr.; **Hôt. Pens. Suisse; Hôtel des Alpes; Café-Restaurant Alpino*, beyond the

bridge), with 3061 inhab., is finely situated 1 M. above the station, at the entrance to the *Val Tournanche*. Its houses are picturesquely scattered over the gorge of the *Matmoire* or *Marmore*, a torrent descending from the Matterhorn; and in the middle of the town is a bridge spanning the ravine in one fine arch. (To *Val Tournanche*, and over the *Théodule Pass* to Zermatt, see *Basdeker's Switzerland*.)

The line crosses the *Matmoire*, traverses a deep cutting through a deposit of *débris*, threads two tunnels, and reaches (671½ M.) *Chambave* (1555 ft.), noted for its wine. To the W. opens the view of the beautiful valley of Aosta, rich in fruit and surrounded by lofty mountains, with the three-peaked *Rutor* (p. 60) in the background.

Beyond a tunnel the line traverses a mass of *débris* at *Diemos* (viaduct 107 yds. long), and crosses the *Dora*. To the left lies the picturesque château of *Fénis* (with old mural paintings), at the mouth of the *Clavallée Valley*, through which peeps the snowy peak of the *Tersiva* (p. 58). The train crosses the *Dora* twice and reaches (72 M.) *Nus* (1755 ft.; *Croce d'Oro*), with a ruined castle, at the mouth of the *Val St. Barthélemy*. We then recross to the right bank of the *Dora*. On the slope above (73 M.) *St. Marcel*, which lies at the mouth of the valley of the same name (p. 58), is the much-frequented pilgrimage-church of *Plou*. We again cross the *Dora* to (74½ M.) *Quart-Villefranche* (1755 ft.), with the château of *Quart* on a hill to the right (2485 ft.). We then cross the *Bagnère* and the *Buthier*.

80 M. *Aosta*. — *HÔTEL ROYAL VICTORIA, opposite the station, R. 3½-5, B. 1½, déj. 3½, D. 5, pens. incl. wine 9-12 fr.; *HÔT. DU MONTBLANC, at the W. end of the town, R. 3-3½, B. 1½, D. 5 fr., these two open in summer only. — ALBERGO CORONA, very fair, in the Piazza Carlo Alberto or market-place; HÔT. PAUL LAMIER, in the Palazzo di Città, opposite. — Café-Restaurant Centoz (with bedrooms), Caffè Nazionale, both in the market-place. Beer at Zimmermann's, in the Via Saverio di Maestre, near the Pal. di Città. Good bedrooms (3 fr.) at the omnibus-office in the market-place. — Omnibus and carriages to Courmayeur, see p. 51.

Aosta (1910 ft.), with 7554 inhab., the *Augusta Praetoria Salasorum* of the Romans and now the capital of the Italian province of Aosta, lies at the confluence of the *Buthier* and the *Doire* or *Dora Baltea*. The valley was anciently inhabited by the *Salassi*, a Celtic race, who commanded the passage of the Great and the Little St. Bernard, the two chief routes from Italy to Gaul. They frequently harassed the Romans in various ways, until they were conquered in B.C. 25 by Terentius Varro, who sold many of them as slaves at *Eporedia* (p. 51). To protect the roads Varro then founded a camp, 790 yds. long and 625 yds. broad, with 22 square towers, and garrisoned it with 3000 soldiers of the *Prætorian cohorts*. The importance of the Roman *Aosta* is indicated by the extant remains.

Near the railway-station, which lies on the S. side of the town, is an excellent bronze *Statue of Victor Emmanuel II.*, by Tortone (1886), commemorating the king's sporting expeditions amid the Graian Alps. A short walk brings us to the ancient *Town Walls*.

16½ ft. high, which are preserved almost in their entire extent, while on the S.W. side the ancient facing and cornice are still *in situ*.

From the market-place (Piazza Carlo Alberto), where the main streets of the town, still preserving the old Roman arrangement, intersect each other, we proceed through the well-preserved E. town-gate, the ancient three-arched *PORTA PRÆTORIA, to the (¼ M.) handsome *TRIUMPHAL ARCH OF AUGUSTUS, with its ten Corinthian pilasters. We then cross the Buthier, which has changed its channel, to the beautiful arch of the old *Roman Bridge*, now half-buried in the earth.

In the Borgo di San Orso, the E. suburb, lies the church of St. OURS or *Sant' Orso*, founded in 426 and rebuilt in the 12th century. The choir contains the tomb of Bishop Gallus (d. 546) and finely carved stalls of the 15th century. The old crypt is borne by Roman columns. The cloisters contain early-Romanesque columns (12th cent.), with interesting capitals. Near the church rises a *Tower*, built of Roman hewn stones in the 12th cent., opposite which are two ancient columns at the entrance of a chapel. In the same piazza is the picturesque *Priory of St. Ours* (15th cent.), with terracotta ornamentation and an octagonal tower. The interior contains good wood-carvings and frescoes.

The Vicolo del Baillage, leading to the N. from the Porta Prætorica, and then the Via del Teatro, to the left, bring us to the *Roman Theatre*, of which only the S. wall (70 ft. high) is now standing. — The *Amphitheatre*, destroyed all but a few arcades, in the old Convento di Santa Caterina, is reached from the market-place by the Via Saverio di Maestre, leading to the N.E.

The CATHEDRAL, also in the N. part of the town, owes its present form to the 14th century. Above the portal is a painted terracotta relief; in the choir, two mosaic pavements of 1429 and Gothic stalls of the 15th century. The treasury contains two shrines of the 13th and 15th cent. (SS. Gratus and Jucundus), a cameo of a Roman empress in a setting of the 13th cent., and an ivory diptych of the Consul Probus (406) with a representation of the Emp. Honorius. The cloisters date from 1460. — The *Vescovada* (17th cent.), close by, contains portraits of all the bishops of Aosta and a large relief-plan of the Aosta valley, by Luigi Vescoz. In the *Accademia di Sant' Anselmo* are Celtic and Roman antiquities.

At the S. town-gate (the ancient *Porta Principalis Dextra*; recently freed from encroaching buildings) rises the *Torre Bramafam* (12th cent.), a relic of a castle of the Counts of Challant. It contains an inscription dedicated to Augustus by the Salassi. — By the W. wall is the mediæval *Torre del Lebbroso*, or *Tour du Lépreux*, described in Xavier Le Maistre's novel, in which a leper named Guasco (d. 1803) and his sister Angelica (d. 1791) dragged out their miserable existence. — Numerous crétins will be seen in Aosta.

The *Becca di Nona (10,805 ft.), rising to the S. of Aosta, commands a superb view of the Alps. Ascent 6-7 hrs., with guide (12 fr.); provisions should be taken. A bridle-path leads to the village of *Charvesod* (2145 ft.; guide, Grégoire Comé) and thence via the hermitage of *St. Grat* (2615 ft.) to the *Col de Plan Fenêtre* (7290 ft.) and the (4½ hrs.) *Alp Combet* (8680 ft.; tolerable night-quarters). The *Signal Simondy* (7695 ft.), ½ hr. above (S.) the *Col de Plan Fenêtre*, commands a fine view of the Rutor and the Pennine Alps. From the *Alp Combet* a good zigzag path ascends in 2½ hrs. to the top of the *Becca di Nonna* (shelter-hut). — The *Mont Emilius* (11,677 ft.) may be ascended by experts from *Combet* in 4½ hrs. (guide 30 fr.). The view is still more extensive than that from the *Becca di Nona*.

The ROAD TO COURMAYEUR (omn., see p. 51) traverses the broad and shadeless valley of the *Dora Baltea*, passing the handsome royal château of *Sarre* (2145 ft.), to *Aymaville* (2120 ft.), with a château with four towers. Opposite *St. Pierre* (2165 ft.), with its church and a picturesque château (partly restored) on a rock, opens the *Val de Cogne* on the S. (see p. 57). Thence we continue, enjoying a fine view of the Rutor and Grivola, and passing an old tower, to —

6 M. Villeneuve (2192 ft.; *Cervo*, poor), a picturesquely situated village, commanded by the rock-perched ruin of *Argent*.

FROM VILLENEUVE TO CERESOLE REALE OVER THE COL DE NIVOLET (13 hrs.). Ascent from Villeneuve by a paved path, rough and steep. To the W., a fine view of *Mont Blanc*. Opposite (¾ hr.) *Champlong*, where we reach the lowest part of the *Val Savaranche* (p. 56), the beautifully wooded *Val de Rhêmes* opens on the W.; on the height between the valleys rises the château of *Isèrod* (p. 56). Following the lofty right bank of the deep valley, we next come to (3 hrs.) *Dégion-Valsavaranche* (p. 56), then *Tignes* and *Bien* and (2¼ hrs.) *Pont* (6380 ft.; **Hôt. de la Grivola*, plain), the highest hamlet in the *Val Savaranche*, at the W. base of the *Gran Paradiso* (p. 56).

The *Val Savaranche* divides here. We cross the brook descending from the W. branch of the valley, and ascend a steep rocky slope in numerous windings, passing a fine waterfall, to the (1 hr.) *Croix d'Areletta* (7800 ft.), a cross on the brink of a precipice, where we enjoy a magnificent survey of the *Gran Paradiso* and its three peaks opposite to us, to the N. of which are the *Becca de Montandeyné*, *Pointe Herbetet*, and the *Grivola*. Traversing a desolate, and at places marshy, valley, with numerous traces of glacier-friction, we next pass (1 hr.) the *Chalets de Nivolet* (rftm. and two beds) and a small lake with a royal shooting-box, which lie to the left, and reach the (1 hr.) *Col de Nivolet* (8680 ft.), a narrow ridge of rock with a superb view to the S. of the *Levanna* (p. 41), rising on the opposite side of the deep *Val d'Orco*. To the W. are the lofty *Col de la Galine* and the *Cima di Bousson*; to the E., the chain of the *Gran Paradiso*. (A route leads across the *Colle Rossetto* into the *Val de Rhêmes*.)

Our route descends a steep rocky slope, in many windings, to a bleak valley with several small tarns and a few chalets, and thence by steep zigzags on the left side of the *Agnello*, with its numerous falls, to (2 hrs.) *Chiaput di Sopra* (5748 ft.), the highest hamlet in the valley of the *Orco*. Farther on we pass the beautifully situated *Parrocchia* or parish-church (5290 ft.) and finally reach the hotels of (2 hrs.) *Ceresole Reale* (p. 40).

Beyond Villeneuve we cross the *Savaranche* and ascend rapidly to (3¾ M.) *Arvier* (2645 ft.; *Croce Bianca*). High up on the precipitous cliff to the right stands the church of *St. Nicolas* (3925 ft.). In front of us is the snowy Rutor (p. 60). — Near the beautifully situated village of (¾ M.) *Liverogne* (2395 ft.; *Hôt. du Col du Mont*, plain) we cross the deep gorge of the *Dora di Valgrisanche* (p. 60), and traverse a rocky gorge to *Ruinas* (2580 ft.; *Croix*). Opposite lies *Avise*, with a ruined castle and an old church. *Mont Blanc* now

comes in sight. The road passes through another wild defile (*Pierre Taillée*) and crosses to the left bank by the (2 M.) *Pont d'Equilive* (2570 ft.). The valley expands. On the right bank is the pretty *Cascade de Derby*, descending in several leaps. $2\frac{1}{2}$ M. *Morger* (3020 ft.; *Chêne Vert*; *Ange*). The road now follows the lofty slope for some distance, with a fine retrospective view of the *Grivola* (p. 58), and crosses to the right bank of the *Dora Baltea* near ($2\frac{1}{2}$ M.) —

Pré-St-Didier (3250 ft.; **Hôtel de l'Univers et de la Rose*; *Courronne*), a picturesquely situated village with baths, where the road to the Little St. Bernard diverges to the left (see below).

Excursions. The ascent of the **Tête de Grammont* (8955 ft.). 4 hrs. to the W. of Pré-St-Didier, is highly interesting (riding practicable to within $\frac{1}{2}$ hr. of the top). Following the St. Bernard road to a point about 8 min. above the first tunnel (shorter footpath in 20 min.), we thence ascend in zigzags to the right to the (2 hrs.) hamlet of *Chamon* (5970 ft.), whence we reach the summit in $1\frac{1}{2}$ hr. more. Splendid view of Mont Blanc and the Graian Alps. About 5 min. below the top is the *Capanna De Saussure*, a refuge-hut of the Italian Alpine Club. Another and easier route diverges to the right from the St. Bernard road at *Elevaz*, 3 M. from Pré-St-Didier, joining the above route at *Chaton*. Experts may dispense with a guide.

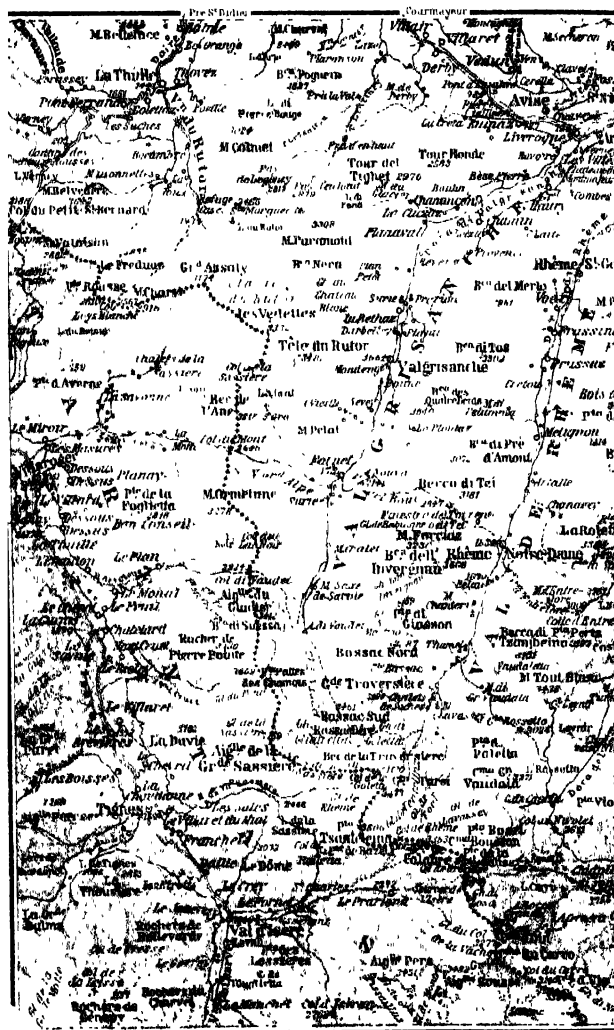
To **BOURG-ST-MAURICE** OVER THE LITTLE ST. BERNARD, 27 M. The fine road (footpath shorter) winds up the valley of the *Thuile* viâ *Balme* and (8 M.) *La Thuile* (4728 ft.; Alb. Nazionale, Alb. della Goletta, both primitive; guide, Maurizio Bognier), where we have a view of the great glacier of the *Autor* (11,455 ft.), which may be ascended hence (comp. p. 80), to ($3\frac{1}{2}$ M.) *Pont-Serrand* (4515 ft.), and past the (3 M.) *Cantine des Eaux-Rousses* (6740 ft.) to the ($1\frac{1}{2}$ M.) pass of the Little St. Bernard (7175 ft.). The boundary between France and Italy is on the S. side, about $\frac{3}{4}$ M. beyond the summit and near a *Hospice* (7080 ft.) affording fair quarters (simple fare free, better dishes at a fixed tariff). [The *Mt. Valaisan* (9455 ft.), $8\frac{1}{2}$ hrs. to the S.E., the *Belvédère* (8665 ft.), $1\frac{1}{2}$ hr. to the E., and the *Lancebrantette* (9605 ft.), 8 hrs. to the W., all afford admirable views of the Mont Blanc chain.] We now descend gradually, overlooking the beautiful upper valley of the *Isère* (*La Tarentaise*) and the *Savoy Mts.* the whole way, to *St. Germain, Sécs*, and (12 M.) *Bourg-St-Maurice* (2805 ft.; *Hôt. Mayet*, fair, R. $8\frac{1}{2}$, D. 8 fr.), a small town on the *Isère*, whence a diligence runs twice daily in $4\frac{1}{2}$ hrs. to (16 M.) *Moûtiers-en-Tarentaise* (p. 2).

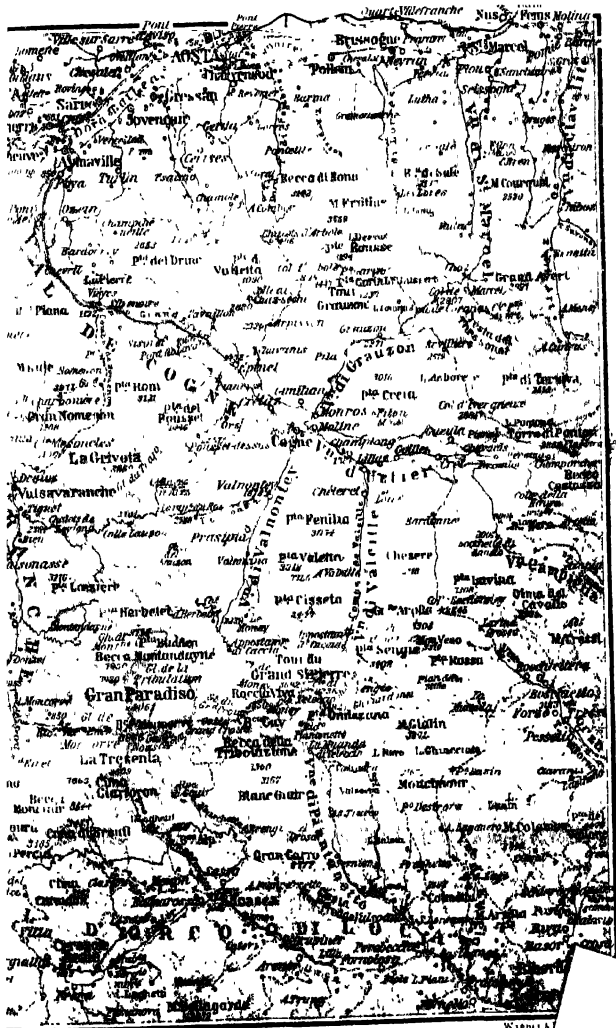
Beyond Pré-St-Didier the road ascends the left bank to ($\frac{1}{2}$ M.) *Palesieux*, and winds through a wooded ravine to (3 M.) —

Courmayeur. — **GRAND HÔTEL ROYAL*, with garden, R. 4-7, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. 10-15 fr. (open in summer only); ALB. DELL' ANGLO, similar charges; **UNION*, R. 3, B. $1\frac{1}{2}$, D. 5, pens. 8-10 fr. incl. wine; **MONT BLANC*, $\frac{1}{2}$ M. to the N. of the village, R. $2\frac{1}{2}$ -4, déj. 3, D. 4, pens. $10\frac{1}{2}$ fr. incl. wine. — *Restaurant Savoye* (also rooms); *Café du Montblanc*. — Diligence to Aosta, see p. 51; carr. with one horse 15, with two 25 fr. — *English Church Service* in the season.

Courmayeur (4360 ft.), a considerable village (1154 inhab.), beautifully situated at the head of the Aosta valley, is much frequented by Italians in summer. The highest peak of Mont Blanc is concealed from Courmayeur by the *Mont Chetif* (7685 ft.), but is seen from the Pré-St-Didier road, $\frac{1}{2}$ M. to the S. — About $1\frac{1}{4}$ M. to the N. are the small sulphur baths of *La Saxe*.

The **Mont de la Saxe* (7735 ft.; 3 hrs.; guide, 6 fr., unnecessary) affords a complete view of the E. side of Mont Blanc, from the Col de la Seigne to the Col de Ferret, the Dent du Géant and the Jorasses being





prominent. A good bridle-path ascends from Courmayeur, by *La Saxe* (p. 56) and *Villats*, to the (2 hrs.) *Chalets du Pré* (8480 ft.) and the (1 hr.) summit. The descent may be made by the *Chalets du Leuché* (8285 ft.) into the Val Ferret. — Excursions in the Mont Blanc chain, to Chamonix, etc., see *Baedeker's Switzerland or Southern France*.

13. From Aosta to the Graian Alps.

The GRAIAN ALPS, an extensive mountain-system culminating in the *Gran Paradiso* (18,824 ft.) and the *Grivola* (18,022 ft.), lie between the valleys of the *Dora Baltea* and the *Isère* on the N., and those of the *Dora Riparia* and the *Arc* on the S. We here describe a few of the most interesting routes through the E. part of this grand mountain-region, in the form of a circular tour of four days from Aosta, taking in *Cogne*, *Valnavaranche*, *Rhêmes Notre Dame*, *Valgrisanche*, and *Liverogne*. *Cogne* is the best centre for excursions.

The mountains of *Cogne* formed a favourite *chasse* of King Humbert, as they did of his father Victor Emmanuel (p. 58), and the mountain goat ('Steinbock', Ital. 'stambecco', Fr. 'bouquetin'), elsewhere nearly extinct, is still found here. Several excellent bridle-paths, leading to the royal shooting-lodges, are a great assistance to the pedestrian.

1st Day. — FROM AOSTA TO COGNE (6½ hrs.). As far as (6 M.) *Aymaville* (2120 ft.) we may follow the highroad (p. 55), but it is preferable to cross the Dora near Aosta, and to go by *Gressan* and *Jovençan*, across meadows and fields. The bridle-path then ascends rapidly past the church of *St. Martin* to *Poia* (2790 ft.), and enters the monotonous *Val de Cogne* at a great height above the ravine of the brawling *Grand Eyvie*. Far below we soon observe the houses of *Pont d'Aël* (2865 ft.), with its admirably preserved *Roman Bridge (formerly an aqueduct), 60 yds. long and 390 ft. above the stream. It was erected in the reign of Augustus. The valley contracts. Near the bridge by which we cross the stream we obtain a view of the *Grivola* for a short time. We next reach (1½ hr.) *Vièyes* (3714 ft.; cantine), at the mouth of the *Combe de Nomenon* (pretty waterfall), with the *Grivola* and the *Gran Nomenon* (11,440 ft.) in the background. Beyond (¼ hr.) *Silvenoire* (right) and a deserted iron-foundry we again cross the brook by the *Pont de Laval* (4480 ft.), where the mountains of *Cogne* are revealed, to (1½ hr.) *Epinel* (4760 ft.), opposite the lofty *Punta del Pousset* (see below) and the *Trajo Glacier*. At (½ hr.) *Crétas* the *Valnontey* descends from the S. to the *Grand Eyvie*; (20 min.) *Cogne*.

Cogne (5083 ft.; **Couronne*, R. 1½-2½, B. 1½, déj. 2½, D. 3½, pens. 6½ fr.; *Grivola*, similar charges. clean), charmingly situated, with a beautiful view of the *Gran Paradiso* and the *Tour du Grand St. Pierre*, with their glaciers (*Glacier de la Tribulation*, du *Grand Crou*, du *Money*, etc.) to the S., and of the *Mont Blanc* to the N.W., is an excellent starting-point for excursions. Three valleys converge here: the *Vallone di Valnontey* from the S., the *Vallone d'Urtier* from the S.E., and the *Vallone di Grauson* from the N.E.

ASCENTS AND PASSES (no authorized guides). **Punta del Pousset* (9994 ft.; 5 hrs.; guide 6, with mule 12 fr.), a superb point of view. At *Crétas* (see above) the bridle-path crosses the *Valnontey* and enters a wood and then

ascends grassy slopes to the chalets of *Ors-Dessus* and (8 hrs.) *Pous set-Dessus* or *Superiori* (8385 ft.). Thence a steep climb of $1\frac{1}{2}$ hr., passing a very giddy place near the top, brings us to the rocky crest of the *Punta del Poussat*. Close to us, above the Grivola Glacier, towers the Grivola, which, on this side, is hardly inferior in boldness to the Matterhorn, while other mountains of the Pennine and Graian Alps are also visible. — Grivola (13,022 ft.; from Cogne 9 hrs.; two guides at 28 fr. each), difficult, and fit for experts only. Ascent from Valsavaranche still more difficult.

The *Punta di Tersiva* (11,526 ft.; 7 hrs., with guide) presents no difficulty to adepts. We proceed through the *Vallone di Grauson* to the ($2\frac{1}{2}$ hrs.) chalets of *Grauson* (7450 ft.) and to ($\frac{3}{4}$ hr.) *Erwillière* (8245 ft.); thence, passing the little *Lac Dorière*, to the (1 hr.) *Passo d'Invergneux* (9485 ft.) and by the W. arête to the ($2\frac{1}{2}$ hrs.) summit. Magnificent view of the Graian and Pennine Alps and of the plain of Piedmont (Turin), etc. The ascent may be also made from the S. from the *Val d'Urtier* via the *Ponton Alp*, or from the N. (more difficult) from the *Val de Clavalité* (p. 53).

In the Valnontey, opening to the S. of Cogne, lie the (3 hrs.; steep final ascent) chalets of *Le Money* (7651 ft.), which command an admirable view of the *Gran Paradiso* with its glaciers (ascent, see p. 59). Two difficult glacier passes, the *Colle Grand Orou* (10,844 ft.), between the *Gran Paradiso* and *Becco di Gay*, and the *Colle Money* (11,247 ft.), between the *Roccia Viva* and the *Tour du Grand St. Pierre*, lead from the head of the *Vallone de Valnontey* to the *Val d'Orco* (p. 40; guide 15 fr.).

FROM COGNE TO HÔNE-BARD OVER THE FENÊTRE DE CHAMPORCHER, 11-12 hrs., attractive and not difficult. A bridle-path (royal hunting-path) crosses the *Urtier* at ($\frac{1}{2}$ hr.) *Champlong* (5185 ft.), and ascends the valley of the stream with its abundant flowers and waterfalls, commanding fine views of the Grivola to the W. and of the *Combe de Vaisille* (see p. 59), enclosed by glaciers, to the S. We next pass the chapel of *Cret* to the (2 hrs.) chalets of *Chavanis*, whence we may either follow the lower path to the right by *Brulot* and *Peyrasas*, or that to the left along the slope of the *Tersiva* (see above), via *Pianés* and *Pinton*, with its little lake, and along the *Tour de Ponton* (8818 ft.), to the (2 hrs.) *Fenêtre de Champorcher* (9311 ft.), between the *Tour de Ponton* and the *Becco Costassa*. We descend into the pastoral *Val Champorcher* or *Camporciero*, passing the chalets of *Dondenna*, to ($3\frac{1}{2}$ hrs.) *Champorcher* (4682 ft.; rustic inn), and thence by *Pont-Boset* to ($2\frac{1}{2}$ hrs.) *Hône-Bard* (p. 52).

FROM COGNE TO ST. MARCEL OVER THE COL DE ST. MARCEL, 8 hrs., not difficult (practicable for mules). The route leads through the *Vallone di Grauson* to the ($2\frac{1}{2}$ hrs.) chalets of *Grauson* (see above), and thence past the little *Coronas Lake* to the (2 hrs.) *Col de St. Marcel* (*Colle di Coronas*, 9535 ft.), a saddle of the *Cresta del Tessonet*. We descend through the wooded *Vallone di St. Marcel* to ($3\frac{1}{2}$ hrs.) *St. Marcel* (p. 58).

FROM COGNE TO AOSTA, 9 hrs. (with guide), fatiguing but interesting. The route ascends via the chalets of *Chavanis* and *Arpisson* (7630 ft.) to the *Col d'Arbole* (9715 ft.); fine view of the *Gran Paradiso* and Grivola. Descent via the *Chalets d'Arbole* (8186 ft.) and the hermitage of *St. Grat* (8515 ft.; p. 55). — To AYMAYVILLE over the *Colle de Chas-Stech* (9250 ft.) or the *Colle del Drins* (8735 ft.), 7-8 hrs., both not difficult.

FROM COGNE TO THE VAL SOANA ACROSS THE COLLE DELLA NOUVA, 7-8 hrs., attractive and repaying. Passing the chalets of *Chavanis* and *Brulot* (see above) to the foot of the glacier and skirting this to the right, we reach (3 hrs.) the *Colle della Nouva* (*Colle dell'Arletta*; 9628 ft.), and enjoy an admirable view of Mont Blanc and the S. side of the Graian Alps. Steep descent to the chalets of *Arletta*, and through the *Val Campiglia* to (3 hrs.) *Campiglia*, ($\frac{1}{2}$ hr.) *Valprato*, and ($\frac{1}{2}$ hr.) *Romeo* (3087 ft.; Alb. Nazionale; Universo; omn. to Cuorgnè), in the *Val Soana*, $2\frac{1}{2}$ hrs. above *Font Canavese* (p. 40). — Two other passes to the Val Soana lead respectively across the *Colle Bardoney* (9295 ft.), between the *Punta Lavina* and the *Punta Roi* (fatiguing), and across the *Bochetta di Rando* (9860 ft.), to the N. of the *Punta Lavina* (difficult).

TO THE VAL D'ORCO (*Val Locana*) over the *Colle Grand Croc* or the *Colle Money*, see p. 58. Two other difficult passes lead from the *Vallone di Valtelle*, the lateral valley parallel to the Vallone d'Urtier on the S. (see p. 58), to the *Rifugio Piantonetto* (9020 ft.) of the Italian Alpine Club in the *Val Piantonetto* and to *Perebeccho* (p. 40) in the *Val d'Orco*: the *Colle di Teleccio* (10,910 ft.), between the *Tour du Grand St. Pierre* (12,118 ft.; the difficult ascent of which may be made from the pass) and the *Ondezana* (11,880 ft.); and the *Colle Sengie* (10,515 ft.), between the *Ondezana* and the *Punta Sengie* (11,180 ft.).

2nd Day. — FROM COGNE TO VALSAVARANCHE OVER THE COL DE LAUZON (8-9 hrs.), easy and attractive (guide, 10 fr., not indispensable). From ($\frac{3}{4}$ hr.) *Valnontey* (5505 ft.) the bridle-path ascends to the right, through wood, passing a pretty fall of the *Lauzion*, to the ($2\frac{1}{2}$ hrs.) royal shooting-lodge ('*Campement du Roi*'), 8490 ft.) and the (2 hrs.) *Col de Lauzon* (10,850 ft.), with an admirable view (still more extensive from a height a few minutes to the S.). We now descend, enjoying superb views of the *Gran Paradiso*, on the left, and *Grivola*, on the right, to ($1\frac{1}{2}$ hr.) the *Chalets de Leviona* (7966 ft.). (Good walkers, with a guide, may cross the brook here near the small waterfall, and descend by a steep path direct to Valsavaranche.) The bridle-path follows the left bank and reaches the bottom of the *Val Savaranche* near ($1\frac{1}{2}$ hr.) the hamlet of *Tignet*, 1 M. to the S. of *Dégioz-Valsavaranche* (5055 ft.; **Hôt. du Grand Paradis*; *Hôt.-Restaurant du Club Alpin*, R. $1\frac{1}{2}$, D. $2\frac{1}{2}$ fr., plain), the chief village in the Valsavaranche (guides, G. Blanc, P. Dayné, Glus. Prayst).

Two other somewhat fatiguing passes from Cogne to Val Savaranche are the *Col de l'Herbetet* (10,830 ft.) and the *Col de Masoncles* (10,174 ft.). — From Val Savaranche to *Ceresole Reale*, see p. 55.

The *Gran Paradiso* (13,324 ft.; difficult, for adepts only; guide 60 fr.) may be ascended in 7-8 hrs. from ($2\frac{1}{4}$ hrs.) *Pont* (p. 55), the highest hamlet in the Val Savaranche. About $\frac{1}{4}$ hr. to the S. of *Pont* we ascend to the left to the (2 hrs.) *Ricovero Vittorio Emanuele* (9350 ft.), above the *Moncorvé Alp*, and thence cross the *Glacier de Moncorvé* to the (4 hrs.) summit. The descent may be made to the *Chalet d'Herbetet* (accommodation) and through the *Valnontey* (p. 58) to Cogne (very difficult).

3rd Day. — FROM VALSAVARANCHE TO RHÊMES NOTRE-DAME OVER THE COLLE D'ENTRELOR (6 hrs.; guide 6 fr.). The bridle-path ascends from Valsavaranche by (1 M.) *Oréton*, at first somewhat steeply, to (2 hrs.) a royal shooting-lodge (7185 ft.), and thence leads in zig-zags along the slope to the left, passing ($1\frac{1}{4}$ hr.) the small *Lago di Djouan* (8280 ft.) and the *Lago Nero* (9075 ft.), to the ($1\frac{1}{2}$ hr.) *Colle d'Entrelor* (9872 ft.), between the *Cima di Gollien* (10,115 ft.) and the *Cima di Percia* (10,110 ft.). Fine view of the *Rutor* (see p. 60) to the W., and of the *Gran Paradiso* and *Grivola* to the E. Descent rather steep through the *Vallone d'Entrelor*, with the *Becca di Sambaina* (10,370 ft.) on the left, to ($2\frac{1}{2}$ hrs.) *Rhêmes Notre-Dame* (6015 ft.; poor cantine, or a bed at the curé's), the chief place in the *Val de Rhêmes*, which is enclosed by imposing glaciers (guide, O. Thérissod). *Notre-Dame* is 5 hrs. from Villeneuve. The route down the valley passes *Rhêmes-St-Georges* and *Introd* (2885 ft.),

with the château of that name, where the Val de Rhêmes unites with the Val Savaranche (p. 55). In descending we obtain a fine view of Mont Velan and the Grand Combin to the N.

A shorter but more toilsome route than the Col d'Entrelor leads from Valsavaranche to Rhêmes Notre-Dame across the *Colle di Sort* (8780 ft.), which lies to the S. of the *Mt. Roletta* (11,100 ft.).

4th Day. — FROM RHÊMES NOTRE-DAME OVER THE FINESTRA DEL TORRENT TO VALGRISANCHE, AND TO LIVEROGNE (6 hrs. to Valgrisanche; guide 6 fr.; 3 hrs. more to Liverogne). Steep ascent to the (3½ hrs.) Finestra del Torrent (9340 ft.), between the *Becca di Tei* (10,434 ft.), on the right, and the *Becca dell' Invergnan* (11,838 ft.), on the left, with fine view of the Ormelune and the Rutor. The path descends through the stony *Vallone del Bouc*. Where it divides, we keep to the left. On our left are the *Glacier de Roubigne* and *Mont Forciat*, which conceals the *Becca dell' Invergnan*. Passing (1½ hr.) the *Alp Nouva* (7020 ft.), we descend and cross the brook to *Fornet* (5675 ft.; small inn), the highest hamlet in the *Val Grisanche*; then to *Sevey*, *Mondange*, and (2 hrs.) *Valgrisanche* (5470 ft.; accommodation at the *Cantine du Col du Mont* or at the curé's; guides, G. Bethaz, Sev. Ponton, and G. S. Rosier), a village prettily situated at the base of the *Rutor*.

The ascent of the *Rutor*, an extensive, glacier-clad mountain with several peaks (S. and highest peak 11,425 ft.; N. peak 11,810 ft.), either from Valgrisanche, or better from *La Thuile* on the Little St. Bernard route (p. 56), presents no serious difficulty (guide 40 fr.). From *La Thuile* a bridle-path leads through the deep and narrow *Rutor* valley via *La Joux* to the (2 hrs.) grand **Falls of the Rutor* (8345 ft.), whence we ascend to the left to the (1½ hr.) *Rifugio di Santa Margherita* (c. 8085 ft.), situated on the *Rutor Lake*, 5 min. to the N.E. of a height (7940 ft.) commanding a magnificent *View. Thence across the large *Rutor Glacier* to the (3 hrs.) *Tête du Rutor* (11,188 ft.), which commands a most splendid panorama of Mont Blanc, etc. (refuge-hut of the Italian Alpine Club on the top). — FROM VALGRISANCHE TO BOURG-ST-MAURICE (p. 56; 15 hrs. from Aosta), over the Col du Mont (8880 ft.), a tolerable bridle-path.

The bridle-path from Valgrisanche to Liverogne (3 hrs.) leads through the beautifully wooded Val Grisanche, on the left bank of the *Dora di Valgrisanche*, to *Ceres* or *Serré* (Hôt. Frassy, rustic) and *Revers*, where the river disappears for a short distance under rocks. The hamlet of *Planaval* lies to the left. The valley contracts to a wild ravine. The path on its left sideskirts a precipice high above the roaring torrent. On the opposite bank, on an apparently inaccessible rock, is perched the ruined castle of *Montmajeur* or *Tour d'Arboé*. — *Liverogne*, see p. 56. Near Liverogne the path quits the gorge and descends to the left through meadows and groups of trees to the road from Courmayeur to Aosta (p. 53).

14. From Santhià (Turin) to Biella.

18½ M. RAILWAY in ca. 1 hr. (fares 8 fr. 40, 2 fr. 55, 1 fr. 70 c.).

From Turin to (36½ M.) *Santhià*, see p. 62. The intermediate stations are unimportant, but the mountain-views are fine.

18½ M. **Biella**. — **Hotels**. **TESTA GRIGIA**, fair; **ANGELO**; **LEON D'ORO**; **ALB. CENTRALE**, all in the town; **GRAND HÔTEL**, with hydropathic establishment, in the old town. — Photographs at *Vittorio Sella's*.

Biella, an episcopal see with 19,267 inhab., lies on the *Cervo* and is divided into **Biella Piazza** (1558 ft.), the high-lying old town, and **Biella Piano** (1410 ft.), the new town. The power for the electric lighting of the industrial new town and for its factories is furnished by the *Chiusella* (p. 51) and the *Dora* (near Pont-St-Martin, p. 52). The new town possesses arcaded streets and a fine *Cathedral* of the 15th cent., with a façade of 1825. The latter stands in a spacious Piazza, where the episcopal palace is also situated. Near the cathedral is an early-Christian *Baptistery* (9th cent.?). The church of *San Sebastiano* is a fine Renaissance structure of 1504. The *Giardino Pubblico*, near the station, contains monuments of *Gen. Alfonso Lamarmora* (p. 33) and *Garibaldi*, while the *Piazza del Teatro* has a statue of *Quintino Sella* (1826-84), the statesman. — The palaces of the old town, rising picturesquely on the hill and reached by a *Cable Tramway* (10 c.), are now tenanted by the lower classes. — About 3 M. to the N.E. of Biella, near the village of *Bioglio* (2235 ft.), lies the *Villa Sella*, with a beautiful garden and a splendid view of the Alps (visitors admitted).

From **Biella** **STRAM TRAMWAYS** run to (13 M.) *Valle Mosso* viâ (7 M.) *Cossato*, and to (5½ M.) *Mongrando* viâ (2 M.) *Occhieppo* (see below). A third line ascends to the N. through the valley of the *Cervo* to (5 M.) *Andorno* (1805 ft.; *Grand Hôtel*, with two hydropathics, pens. 9-14 fr.; *Croce Rossa*; Engl. Ch. service at the *Grand Hôtel*). The Gothic church (1304) has been modernized. — Beyond Andorno the tramway goes on to (8 M.) *Sagliano (Micca)*, with a monument to *Pietro Micca* (p. 85), and (9 M.) *Balma*, noted for its large granite-quarry, whence omnibuses (25 c.) run to *Campiglia* (2480 ft.; albergo). From *Campiglia* roads ascend to the *Sanuario di San Giovanni* (3345 ft.), 2¼ M. to the W., and viâ *Rosazza* (Alb. della *Graglia*) to *Piedicavallo* (3405 ft.; Alb. *Mologna*, well spoken of), whence *Mte. Ro* (3385 ft.; *View) may be ascended in 4½ hrs. (guide 5 fr.).

A pleasant excursion may also be made viâ (1¼ M.) *Cossiga* (1970 ft.), with its water-cure, and *Favaro* (2480 ft.) to *Oropa*, 8 M. to the N.W. of Biella (omn. five times daily, 2½ fr., down 1½ fr.; carr. with one horse 8, with two 12 fr.; electric tramway projected). Here stand a large *Stabilimento Idroterapico* (3480 ft.), founded in 1850 (open June-Sept.; B. 2¼-4, pens. 6, water-treatment 2 fr. daily; Engl. Ch. service in June and July), and the famous pilgrimage-church of *Madonna d'Oropa* (3870 ft.).

About 7¼ M. to the W. of Biella (road viâ *Occhieppo*, see above; omn. from the *Leon d'Oro* 2½ fr.; carr. with one horse 8, with two 12 fr.) lie the pilgrimage-church and hydropathic of *Graglia* (2625 ft.), situated 2 M. above the village of that name, amid a splendid array of mountains.

15. From Turin to Milan viâ Novara.

93 M. **RAILWAY** in 3-7¼ hrs. (fares 17 fr. 40, 12 fr. 20, 7 fr. 85 c.; express 18 fr. 80, 13 fr. 45 c.). Glimpses of the Alps to the left.

Turin, see p. 25. — The *Dora Riparia* is crossed, then the *Stura* between (5 M.) *Succursale di Torino* and (10½ M.) *Settimo (Torinese)*, whence a railway runs N. to *Rivarolo*, with branches thence to *Cuorgnà* (p. 40) and *Castellamonte*. We cross the *Orea*.

18 M. *Chivasso* (600 ft.; *Alb. del Moro*), a town with 9804 inhab., near the influx of the Orco into the Po. The parish-church contains a painting by Defendente de Ferrari. Branch-lines hence to *Aosta* (p. 53) and (30½ M.) *Casale-Monferrato* (see below). A road leads from Chivasso to the S. to (2 M.) *San Genesio*, with sulphur baths (Gr. Hôt. S. Genesio, pens. from 8 fr., open May to Nov.). — Near (25 M.) *Saluggia* the train crosses the *Dora Baltea* (p. 51).

36½ M. *Santhià* (*Rail. Restaurant; Alb. del Pallone*), with 5700 inhabitants. The church, restored in 1862, contains an altarpiece by Gaud. Ferrari. — Railway to Biella, see p. 60; steam-tramway to Ivrea, see p. 51.

49½ M. *Vercelli* (430 ft.; *Tre Re; Leon d'Oro*), an episcopal town with 30,470 inhabitants. From the station we see the imposing church of *Sant' Andrea*, founded in 1219, with a dome and W. towers like those of northern churches. Interior early-Gothic. Adjacent is a *Museo Lapidario*, with Roman inscriptions and sculptures. The church of *San Cristoforo* contains frescoes by G. Ferrari (1532-38) and B. Lanini; by the high-altar, **Madonna* and St. Christopher in an orchard, by Gaud. Ferrari. *Santa Caterina* and *San Paolo* each contain a work by G. Ferrari, and there is another (a *Pietà*, after Perugino) in the *Istituto di Belle Arti*. In the cathedral-library are some rare old MSS. The town possesses statues of *Cavour*, *Victor Emmanuel II.*, and *Garibaldi*. — To the S. of Vercelli lie the *Campi Raudii*, where Marius defeated the Cimbri in B.C. 101.

Steam-tramways ply from Vercelli to *Trino* on the S.W., to *Casale-Monferrato* (see below) on the S., and to the N. to *Arance* in the valley of the *Seesia* and to *Biandrate* and *Fara*.

FROM VERCELLI TO ALESSANDRIA, 35 M., railway in 2-2½ hrs. (fare: 6 fr. 50, 4 fr. 55, 2 fr. 95 c.). — The chief intermediate station is (14½ M.) *Casale-Monferrato* (377 ft.; *Rosa Rossa*, very fair, with baths; *Angelo*), on the right bank of the Po, with 51,370 inhab., the ancient capital of the Duchy of Monferrato, which passed in 1536 to the Gonzagas (p. 236). The interesting Romanesque *Cathedral*, a vaulted basilica with double aisles and a fine atrium, was founded in 741 by the Lombard king Liutprand, and rebuilt in 1107. It contains several good paintings (by G. Ferrari and others), and sculptures by Lombard masters. The church of *San Domenico*, in the Renaissance style, the *Palazzo di Città*, with a handsome colonnade, and other palaces are also noteworthy. The Ghibelline prince William of Montferrat is mentioned by Dante in his *Purgatory* (VII. 134). A visit may be paid from Casale to the *Sacro Monte di Orta*, a pilgrim-resort resembling the Mt. Calvary at Varallo. The chapels contain terracotta groups by Tabacchetti and others (nearly all freely restored); and in the church is a painting by Macrino d'Alba. — Casale-Monferrato is the junction of the Asti-Mortara line (p. 49) and of that to Chivasso (see above). It is also connected with Alessandria, with Vercelli (see above), and with Montemagno (p. 60; via Altavilla) by tramways. — Various small stations, including (32 M.) *Valenza* (p. 171). — 35 M. *Alessandria*, see p. 50.

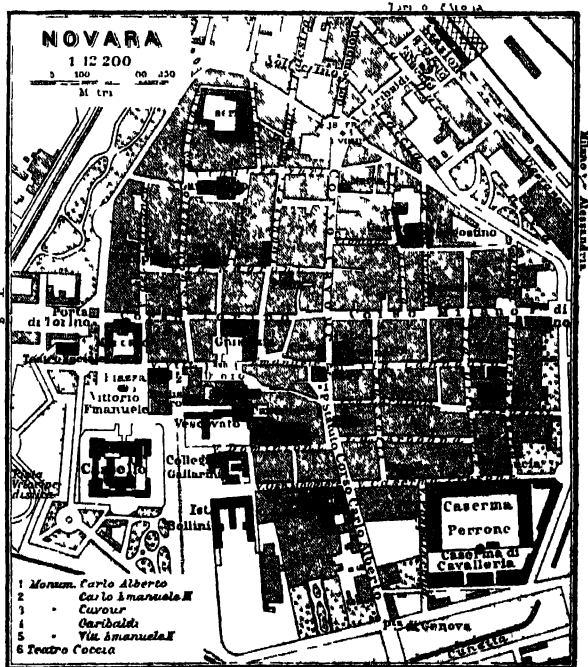
From Vercelli to Pavia, see p. 171.

The train crosses the *Seesia* (p. 184); to the left rise the Alps, among which the magnificent Monte Rosa group is conspicuous.

82 M. *Novara* (490 ft.; *Rail. Restaurant; Hôt. de la Ville*, very fair; *Alb. Tre Re*, Corso Cavour 4; *Alb. d'Italia*, opposite the station, R. 1¼, D. 2 fr., well spoken of), the Roman *Novaria*, an episcopal

town and formerly a fortress, with 44,249 inhab., was the scene of a victory gained by the Austrians under Radetzky over the Piedmontese in 1849, which led to the abdication of Charles Albert (in the Palazzo Bellini, see p. 64)

From the station we cross the Piazza Carlo Alberto, with a *Monument of Garibaldi*, and follow the Via Garibaldi to the Piazza



Cavour, with a *Monument of Cavour*, by Dini. A little to the W., at the end of the Via Gaudenzio Ferrari, rises the church of SAN GAUDENZIO, erected about 1570 by Tibaldi, with a dome 396 ft. high, added by Antonelli (p. 37) in 1875-78. The church, without aisles, in imitation of Sant' Andrea at Mantua, contains (2nd chapel to the left) a large altar-piece by Gaud. Ferrari (1514). The tower commands a wide view — To the S., in the Via Neroni, rises

the *Palazzo Bellini*, built by P. Tibaldi; the façade dates from about 1680, the pretty rococo decoration of the interior from the 18th century.

The CATHEDRAL, originally an early-Christian edifice, has been entirely altered by rebuilding and by additions due to *Antonelli*. It contains a *Marriage of St. Catharine*, by *Gaud. Ferrari*. On the opposite side of the entrance-court is an early-Romanesque Baptistery (awaiting restoration). — A few yards to the W. is a marble statue of *Charles Emmanuel III.*, by *Marchesi*.

In the *Piazza Vittorio Emanuele*, between the old *Castello* and the *Mercato*, or Corn Exchange, is a monument to *Victor Emmanuel II.* — To the E. of the cathedral, in the fore-court of the *Palazzo Civico* in the *Piazza dello Statuto*, is a monument to *Charles Albert*. — The *Biblioteca Civica* possesses two small works (angels) by *G. Ferrari*. — The tasteful terracotta ornamentation (15th cent.) on the *Casa della Portà*, *Via Cannobio* 8, should be noticed.

Tramway to *Vigevano* (p. 171) and to *Biandrate* (p. 62).

FROM NOVARA TO VARALLO, 34 M., railway in 2¼ hrs. (fares 6 fr. 40 & fr. 50, 2 fr. 80 c.). Unimportant stations. — *Varallo*, see p. 184.

FROM NOVARA TO ARONA, 23 M., railway in 1-1½ hr. (4 fr. 80, 3 fr. 15, 1 fr. 95 c.) — 10½ M. *Oleggio* is also a station on the *Bellinzona-Genoa* line (p. 170). 17½ M. *Borgo Ticino*. The line now skirts the S. bay of the *Lago Maggiore*; in the background, on the right, are the *Campo de, Fiori* and the *Madonna del Monte* (p. 170). — 23 M. *Arona*, see p. 169.

FROM NOVARA TO SAREGNO, 84 M., railway in 1¾-2¼ hrs. (fares 5 fr. 50, 3 fr. 65, 2 fr. 25 c.). — 17 M. *Busto-Arsizio* (p. 165). — 25½ M. *Saronno* (p. 145) — 34 M. *Saregno* (p. 143).

At Novara the Turin and Milan line is crossed by those from *Domo-dossola* (p. 4) and from *Bellinzona* to *Genoa* (R. 27). Carriages are often changed at Novara.

69 M. *Trecate*. The line crosses the *Ticino* by a handsome stone bridge of eleven arches, which the Austrians partially destroyed before the battle of *Magenta*.

Farther on we cross the *Naviglio Grande* (p. 115). On the right, near (77 M.) *Magenta*, stands a monument erected to *Napoleon III.* in 1862, to commemorate the victory of the French and Sardinians over the Austrians on 4th June, 1859, which compelled the latter to evacuate Lombardy. Opposite the station are numerous graves of those who fell in the struggle, with a small chapel on an eminence, and adjoining it a chancel-house and a bronze statue of *MacMahon*, by *Luigi Secchi* (1895).

The line intersects numerous rice-fields, which are kept under water for months at a time. — 79 M. *Vittuone*; 84½ M. *Rho* (p. 165), where the line unites with that from *Arona*.

93 M. *Milan* (see p. 112).

III. Liguria.

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The *Maritime* and *Ligurian Alps* and the contiguous *Apennines* (the boundary between which is some 20 M. to the W. of Genoa) slope gently northwards to the Po in the form of an extensive rolling country, and descend abruptly towards the sea to the S. The narrow *Riviera*, or coast-district, is sheltered from the N. wind by the mountains, and enjoys a fine sunny aspect. While the mean temperature at Turin is 58° Fahr., it is no less than 81° at Genoa; and again, while the temperature of January averages 81° at the former, and occasionally falls below zero, it averages 46° at the latter, and is rarely lower than 23°. The climate of the Riviera is therefore milder than that of Rome, and ever since the middle of the 19th cent. has attracted crowds of visitors, fleeing from the northern winters.

The *Riviera*, divided by Genoa into an eastern (*Riviera di Levante*; p. 96) and a larger western half (*Riviera di Ponente*), which belongs to France from Ventimiglia westwards, is one of the most picturesque regions of Italy. It affords a delightful variety of landscapes, bold and lofty promontories alternating with wooded hills, and richly cultivated plains near the coast. At places the road passes precipitous and frowning cliffs, washed by the surf of the Mediterranean, while the summits are crowned with the venerable ruins of towers erected in bygone ages for protection against pirates. At other places extensive plantations of olives, with their grotesque and gnarled stems, bright green pine-forests, and luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles, and aloes meet the view, and even palms are occasionally seen. Many of the towns are charmingly situated in fertile spots or on picturesque hills; others, commanded by ancient strongholds, are perched like nests among the rocks. Little churches and chapels peering from the sombre foliage of cypresses, and gigantic gray pinnacles of rock frowning upon the smiling plains, frequently enhance the charms of the scenery, while the vast expanse of the Mediterranean, with its ever-varying hues, forms one of the chief attractions. At one time the sea is bathed in a flood of sunshine, at another its beautiful blue colour arrests the eye; or while the shore immediately below the spectator is lashed with wild breakers, the snowy crests of the waves are gradually softened to view in the purple distance.

As the country differs in many respects from Piedmont, so also do its INHABITANTS, while their Genoese dialect, which is difficult for foreigners to understand, occupies a middle place between the Gallic patois of Upper Italy and that of Sardinia. The historical development of the two countries has also been widely different. The natural resource of the *Ligurians*, or the inhabitants of the Riviera, was the sea, and they were accordingly known to the Greeks at a very early period as pirates and freebooters. As the Greek *Massalia* formed the centre of trade in S. France, with *Nikæa* (Nice) as its extreme outpost towards the E., so *Genoa* constituted the natural outlet for the traffic of the Riviera. During the 3rd cent. B.C. Genoa became subject to the Romans, who in subsequent centuries had to wage long and obstinate wars with the *Ligurians*, in order to secure the possession of the military coast-road to Spain. As late as the reign of Augustus the Roman culture had made little progress here. At that period the inhabitants exported timber, cattle, hides, wool, and honey, receiving wine and oil in exchange. In the 7th cent. the *Lombards* gained a footing here, and thenceforth the political state of the country was gradually altered. The W. part with Nice belonged to Provence, but in 1388 came into the possession of the Counts of Savoy, forming their only access to the sea down to the period when they acquired Genoa (1815). After the Austrian war of 1805 Nice (1512 sq. M.) and Savoy (8889 sq. M.) were ceded by Italy to France in 1860 as a compensation for the services rendered by Napoleon III.

The district of *Liguria*, consisting of the provinces of *Porto Maurizio* and *Genoa*, with an area of 2040 sq. M. and 899,300 inhab., once formed the *REPUBLIC OF GENOA*, which in the 18th cent. became mistress of the W. part of the Mediterranean, and afterwards fought against Venice for the supremacy of the Levant. Genoa's greatness was founded on the ruin of Pisa. The Tuscan hatred of the Genoese was embodied in the saying — '*Mare senza pesce, montagna senza alberi, nomini senza fede, e donne senza vergogna*', and Dante (*Inf.* xxxiii. 151-53) addresses them with the words —

'Ahi, Genovesi, nomini diversi
D'ogni costume, e pien d'ogni magagna;
Perchè non siete voi del mondo spersi?'

Modern historians describe the character of the Genoese in the middle ages in a similar strain. The whole energy of the Genoese seems indeed to have been concentrated on commerce and the pursuit of gain. Notwithstanding their proud naval supremacy, they participated little in the intellectual development of Italy, and neither possessed a school of art, nor produced any scholars of eminence. When at length the effete republic was incorporated with Piedmont, it became the representative of radical principles as contrasted with the conservatism of the royalist territory. *Giuseppe Mazzini* was born at Genoa in 1808, and *Garibaldi*, though born at Nice (1807), was the son of a Genoese of Chiavari. The rivalry of the once far-famed republic with the upstart Turin, and of the restless harbour population with the stolid Piedmontese, have of recent years been productive of very notable results. Modern Genoa has, moreover, regained its ancient mercantile importance, though its naval arsenal has been transferred to Spezia.

16. Genoa.†

Railway Stations. 1. *Stazione Piazza Principe* (FL. B, 2; restaurant), the West Station, in the Piazza Acquaverde, is still the principal station

† Genoa is divided into the *Sestieri* of *Prè, Mole, Portofino, San Vincenzo, San Theodore, and Maddalena*. — The focus of traffic is the *Piazza Desferriari* (Pl. E, S, Q). — *Via*, street; *vico*, lane; *vico chiuso*, blind alley; *salita*, ascending street; *mura*, rampart. — The houses are numbered in black; red numbers are used only for shops (*botteghe*) and for the street-entrances to a series of flats.

for all trains. The hotel-omnibuses and cabs (tariff, see p. 66) wait here only. — 2. *Stazione Piazza Brignole* (Pl. H, 8), or East Station, at the end of the Via Serra, and connected with the W. Station by means of a tunnel below the higher parts of the town, is the first place where the Spezia and Pisa trains stop and the starting-point for the local trains to Chiavari. — 3. *Stazione Orientale* (Pl. I, 6), now being built, will be the principal station when finished. — The *Stazione Caricamento* (Pl. D, 4) and the *Stazione Marittima* (Pl. A, 2) are the goods-stations for the harbour traffic, while the internal trade is carried on through the goods-station in the Piazza Principe (Pl. B, 2), adjoining the W. station. — Railway-tickets of all kinds may also be obtained of the *Fratelli Gendrand*, Galleria Manzini, and of *Thos. Cook & Son*, Via Cairoli 17.

Arrival by Sea. Passenger-steamers land at the *Ponte Federico Guglielmo* (Pl. B, 3) or anchor near it (embarking or disembarking by boat 30 c., at night 60 c.; luggage 50 c. per 110 lbs.). On the wharf are the custom-house, post and telegraph office, and railway booking-office. — Travellers wishing to go on by rail without delay, may, immediately after the custom-house examination on the quay, book their luggage there for their destination (fee to the facchino of the dogana, 20-30 c.).

Hôtels (comp. p. xix; most of them are in noisy situations; nearly all the larger hotels have lifts, steam-heating, and electric light). **GRAND HÔTEL de Gènes** (Pl. f; E, 5), by the Teatro Carlo Felice, R. from 4½, B. 1½, déj. 8¼, D. 5, pens. from 12, omu. 1¼ fr.; **GRAND HÔTEL SAVOIE** (Pl. a; C, 2), R. 3-6, déj. 4, D. 5 fr.; **GRAND HÔTEL ISOTTA** (Pl. a; F, 5), Via Roma 5, with railway ticket-office, R. from 5, B. 1½, déj. 8½, D. 5, pens. from 12, omu. 1½ fr.; **EDEN PALACE HOTEL** (Pl. b; G, 6), Via Serra 8-8, below *Acquasola* (p. 32) and not far from the E. Station, quiet, with pleasant garden. — **HÔTEL DE LA VILLE** (Pl. d; D, 4), R. from 4, B. 1½, déj. 8½, D. 5, pens. from 12, omu. 1 fr.; **HÔTEL DE LONDRES** (Pl. h; C, 2); **HÔTEL CONTINENTAL DES ÉTRANGERS** (Pl. l; E, 4), Via Cairoli 1, with rail. ticket-office, R. 3½-6, B. 1½, déj. 8, D. 4-5, pens. 9-14, omu. 1 fr.; **HÔTEL-PENS. BAISVOL**, Via Ventù Settembre 35. — The following are less pretentious: **HÔTEL DE FRANCE** (Pl. g; D, 6), R. 3-4, B. 1¼, déj. 8, D. 4½, pens. from 8 fr., incl. wine; **HÔTEL ORIENTAL** (Pl. c; F, 5), Via San Sebastiano 8, R. 2½-4½, B. 1¼, déj. 2½, D. 4, pens. from 8½ fr., incl. wine, omu. 2½ fr., well spoken of; **HÔTEL SMITH** (Pl. e; D, 5; English landlord), near the Exchange, Vico Denegri, R. 2½-4, B. 1¼, déj. 2½, D. 3½, pens. 7½-10 fr., incl. wine, omu. 1 fr., well spoken of; **METROPOLIS** (Pl. o; F, 5), Piazza Fontane Marose, R. 3, B. 1, déj. 8, D. 5, pens. 8-10 fr., incl. wine; **ROYAL AQUILA** (Pl. k; C, 2), Piazza Acquaverde, near the W. Station, well spoken of, R. 3-4½, B. 1¼, déj. 8, D. 4, omu. 1½ fr.; **HÔTEL DE MILAN** (Pl. i; C, 2), Via Balbi 34, R. from 2½, B. 1½, déj. 8, D. 4 fr.; **ALBERGO GINEVRA** (Pl. r; D, 8), Piazza Annunziata, with lift, R. 2½-8, B. 1¼, déj. 8, D. 4, pens. from 9 fr., incl. wine; **VICTORIA** (Pl. t; D, 8), Piazza Annunziata, R. from 2, B. 1¼, déj. 2½, D. 4, pens. from 7 fr., incl. wine; **CONCORDIA** (Pl. n; F, 5), Via San Giuseppe, opposite the Galleria Mazzini; **LEGURIA** (Pl. v; C, 2), Via Balbi 26, R. from 1½, pens. from 7 fr.; **CONFIDENZA** (Pl. m; F, 5), Via San Sebastiano 11, with lift, R. 2½, déj. 2½, D. 4, pens. 8 fr., incl. wine, omu. 2½ fr., commercial; **UNIONE**, Piazza Campetto 9, R. 3, B. 1, pens. 7-9, omu. 1½ fr., with restaurant; **ALB. NAZIONALE** (Pl. u; D, 4), Via Lomellini 14, R. 2½-8, B. 1, déj. 2½, D. 3½, pens. 7-8 fr., incl. wine, omu. 60 c., patronised by the Roman Catholic clergy; **FRANCO**, Via Carlo Alberto 31, R. from 1½ fr.; **GERMANIA**, Via Carlo Alberto 39, near the station, unpretending, R. from 2½ fr. — **EXCELSIOR** (Pl. w; E, 6), Via Carlo Felice 4, a good hotel garni, R. 3 fr.

Cafés (comp. p. xxiii). *Café Milano*, Galleria Mazzini, *Roma*, Via Roma and Galleria Mazzini, both expensive for foreigners; *Concordia*, Via Garibaldi 11, opposite the Pal. Rosso (Pl. E, 4; p. 77), with a garden, pleasant and cool; *Andrea Doria*, Via Roma, on the ground-floor of the Prefecture; *Polo*, Via Carlo Felice; *Centro*, Piazza Desferrari.

Restaurants. *Tenore*, in the Teatro Carlo Felice (Pl. E, F, 5; p. 69); *Concordia*, Via Garibaldi 11, déj. 8, D. 4 fr.; *Night*, see p. 81; *San Gottardo*, Via Carlo Felice 6; *Lido*, Via Carlo Felice 7; *Cambio*, Piazza della Vigna 4.

Italian; *Aquila d'Oro*, at the Exchange (p. 78). — Beer: *Gambinus*, *Monach*, both in the Via San Sebastiano (Pl. F, 5), also cold viands; *Eberhard* (also restaurant?), Galleria Mazzini 58; *Augustiner Bräu*, Piazza Corvetto (Pl. G, 5); *Erhart*, Via Carlo Felice 6; Munich beer at all these.

Cabs (a tariff in each).

Per drive (between the Bisagno on the E. and the lighthouse on the W.)	One-horse cab		Two-horse cab	
	By day	At night	By day	At night
1 hour	1 —	1.50	1.50	2 —
Each addit. 1/2 hr.	2 —	2.50	2.50	3 —
To Nervi or Pegli	1 —	1.25	1.50	1.75
To Recco	5 —	5.50	5.50	6 —
	8 —	8.50	8.50	9 —

Night-fares are due from 9 p.m. (Oct.-Mar. 7 p.m.) until the street-lamps are extinguished. For drives beyond the town, incl. a halt of 1/2 hr., a half-fare extra must be paid for the return. — Small articles of luggage free; trunk 20 c.

Omnibus from the *Piazza Deferrari* (Pl. E, 6) viâ the *Via Garibaldi* and *Via Balbi* to the principal station and the *Piazza Principe* (Pl. B, 2); fare 10 c.; some of the omnibuses go on to the *Piazza Dinogro*, p. 87).

Electric Tramways. The suburban lines are generally overcrowded by workmen towards evening (comp. p. 114). 1. (white lamps, etc.): *Piazza Raibetta* (Pl. D, 5)-*Piazza Deferrari* (Pl. E, 6)-*Piazza Corvetto* (Pl. G, 5)-*Piazza Brignola* (Pl. H, 6)-*Via Galata* (Pl. H, 6, 7); every 9 min., 10 c. — 2. (green lamps): *Piazza Deferrari* (Pl. E, 6)-*Piazza Corvetto*-*Piazza Manin* (Pl. I, 4)-*Via di Circonvallazione a Monte* (station at San Nicolò, see below)-*Piazza Acquaverde* (Pl. B, C, 2)-*Piazza Principe* (Pl. B, 2); every 10 min., 25 c. — 3. (red and white): *Piazza Deferrari*-*Piazza Corvetto*-*Corso Andrea Podestà* (Pl. F, G, 8, 7)-*Via Gal. Alessi*-*Piazza Carignano* (Pl. E, 8); every 12 min., 10 c. — 4. (white and red): *Piazza Deferrari*-*Piazza Corvetto*-*Corso Andrea Podestà*-*Via Corsica* (Pl. F, 4); every 1/2 hr., 10 c. — 5. (red): *Piazza Deferrari*-*Piazza Corvetto*-*Piazza Manin* (Pl. I, 54)-*Via Montale* (Pl. I, 1)-*Campo Santo* (p. 86); every 9 min., 20 c. — 6. (blue): *Piazza Deferrari*-*Piazza Portello* (Pl. F, 4) *Largo della Zecca* (Pl. D, 8)-*Via Balbi*-*Piazza Acquaverde*-*Piazza Principe* (Pl. B, 2); every 8 1/2 min., 10 c. This line runs partly through tunnels in which the temperature is low. — 7. (white with red stripe): *Piazza Deferrari*-*Via Venti Settembre* (Pl. F, G, 6, 7)-*Via Canevari* (Pl. K, 8, 4)-*Campo Santo* *Doria*-*Prato* (p. 888); every 20 min., 85 c. — 8. (white): *Piazza Deferrari*-*Via Venti Settembre*-*Ponte Pila* (Pl. H, I, 7)-*San Martino d'Albaro*-*Sturla*-*Quarto*-*Quinto*-*Nervi*; every 1/2 hr., in 50 min., 45 c. (to *Sturla* 20, to *Quinto* 35 c.). Some of the cars do not go beyond *San Martino d'Albaro*. — 9. (white with green stripe): *Piazza Deferrari*-*Via Venti Settembre*-*Piazza Savonarola* (Pl. I, K, 8)-*Cantiere della Foca* (Pl. H, I, 10); every 12 min., 10 c. — 10. (red): *Piazza Raibetta* (Pl. D, 5)-*Via di Circonvallazione a Mare*-*Ponte Pila* (Pl. H, I, 7); every 12 min., 10 c. Some of the cars (green) run to the *Campo Santo*; 20 c. — 11. *Piazza Caricamento* (Pl. D, 6)-*Via Carlo Alberto*-*Piazza Principe* (Pl. B, 2)-*San Pier d'Arena* (26 c.), and thence in the one direction to *Cornigliana* (30 c.), *Sestri Ponente* (45 c.), *Mulledo*, *Pegli* (55 c.), and *Vottri*, and in the other to *Rivarolo* (40 c.), *Bolzaneto* (55 c.), and *Ponzedecano* (80 c.).

Cable Tramways (Funicolari). 1. *Largo della Zecca* (Pl. D, 5)-*Corso Carbonara* (Pl. E, 2; 10 c.)-*San Nicolò* (see above; 15 c.)-*Castellaccio* (beyond Pl. E, 1; p. 81); every 12 min., 50 c. — 2. *Piazza Portello* (Pl. F, 4)-*Corso Magenta* (Pl. F, G, 8; p. 81); 10 c. — 3. *Piazza Principe* (Pl. A, B, 1, 2)-*Gramarelo* (p. 81); every 1/2 hr. (in winter every hr. on week-days).

Baths. At the *Palazzo Spinola*, *Salita Santa Caterina* (Pl. F, 5); others at *Via delle Grazie* 11, and *Piazza Sarzano* 51 (Pl. D, 7). — SEA BATHS (July & Aug.) by the *Via di Circonvallazione a Mare* (p. 83); also beyond the lighthouse (p. 82; poorly fitted up). Sea-bathing places on the Riviera, see pp. 87, 97.

Theatres. **Teatro Carlo Felice* (Pl. E, F, 5), one of the largest in Italy, open in winter only, for operas; *Polliniana Genovese* (Pl. F, G, 4), near the Villetta Dinagro, for operas (smoking allowed); *Paganini* (Pl. E, 3, 4), chiefly drama (in winter only); *Polliniana Regina Margherita* (Pl. G, 7), Via Venti Settembre, for dramas, operas, and operettas; *Arena Alfieri* (Pl. F, 8), Via Corsica, in summer only. — Band in the *Acquasola Park* (p. 82) three times a week, 7-9 p.m. in summer and 2-4 p.m. in winter; excellent 'Concert of the band of the *Pompieri* (firemen) once weekly in the *Piazza Fontane Marose* (Pl. F, 4, 5).

Shops. **BOOKSELLERS:** *A. Donath*, Via Luccoli 88 (Pl. E, 5; p. 78); *L. Beuf*, Via Cairoli 2; *Libr. Borda-Mutti*, Piazza Fontane Marose. — **PHOTOGRAPHS:** *Alfred Nossek*, Vico del Filo 1, 4th floor (his views of the Riviera and N. Italy also to be had from the booksellers, etc.); *Sicelli*, Via Cairoli 7; *Lupi*, Via degli Orefici 148. — **FILIGREE WORK:** *Odevetta* and others in the Via degli Orefici; *Sicelli*, Via Roma 88. — **SILK AND VELVET** (*Velutro di Genova*): *DeFerrari*, Piazza Scaigila. — **CANDIED FRUIT** (*Frutti canditi*): *Pietro Romanengo*, Piazza Scaigila; *Ferro e Cassanella*, Piazza DeFerrari; *Florin*, Via Balbi. — **ANTIQUITIES.** *S. Serega*, Via Luccoli 98.

Newspapers. *Il Caffaro*; *Il Secolo Novecento*; *Il Cittadino*; *Il Giornale del Popolo*.

Post Office, Galleria Mazzini (Pl. F, 5), open 8 a.m. to 9 p.m. — **Telegraph Office** (Pl. E, 6), Palazzo Ducale (p. 75), Piazza DeFerrari.

Bankers, *Granel, Brown, & Co.*, Via Garibaldi 7; *Banca Commerciale Italiana*, Piazza Banchi (Pl. D, 5), near the Exchange (p. 78); *Sandos*, Via Luccoli 80; *C. Pfister*, Piazza DeFerrari 88 (1st floor). — **Money Changers** abundant near the Exchange.

Steamboats (comp. p. xviii). The most important for tourists are those of the *Navigazione Generale Italiana* (Florio-Eubattino; office, Piazza Acquaverde), to all the chief ports of Italy and to the Levant. Comp. the Italian 'time-table' (larger edition). — The *North German Lloyd* (agents, *Leopold Fratelli*, Piazza San Siro 10) maintains a weekly line of steamers from Genoa to Gibraltar and New York, while the China and Australian steamers of this company also touch at Genoa (2-3 times a month). — Steamers of the *Sloombart Maatschappij Nederland* and *Rotterdamse Lloyd* sail once a fortnight from Amsterdam (or Rotterdam) via Southampton to Genoa, Port Said, and Batavia. — *La Velox* from Genoa to Barcelona and South America, thrice a month, to Central America, once a month. — *Compagnie Fraissinet* weekly to Marseilles direct and also via Nice and Cannes.

Consuls. British Consul-General, *William Keene*, Via Palestro 8; American Consul, *William Henry Bishop*, Corso Andrea Podestà 6.

Physicians: *Dr. Breiting* (speaks English), Corso Solferino 20; *Prof. Glev. Ferrari* (speaks English), Via Assarotti 12; *Dr. Edstein*, Corso Solferino 17; *Dr. Widd*, Via Gropallo 4. — *Protestant Hospital*, Salita San Rocchino, supported by the foreigners in Genoa (physician, *Dr. Breiting*). — **Dentists:** *Bright*, Via Santi Giacomo e Filippo 35; *Terry*, Piazza Cavour 5; *Mortus*, Via Roma 5; *Melo*, Salita Santa Caterina 1. — **Chemists:** *Serega* (English prescriptions), Via Carlo Felice 2; *Farmacia Internazionale*, Via Carlo Felice 38.

Goods Agents. *Jeringhaus*, Pal. Doria (Pl. A, B, 2); *Weiss*, Piazza Seraglio 4; *Semler & Gerhardt*, Vico San Pancrazio 2, near the Piazza Fossatello (Pl. D, 4); *Weidmann*, Via Balbi, Vico Sant' Antonio 5.

English Churches. *Church of the Holy Ghost* (built by Street, in the Lombard style), Via Goltz; services at 8.45, 11, and 5; chap., *Rev. Edwin H. Burtt*, M. A. *Church Seamen's Institute*, Via Milano 28 (*Mr. Burtt*); serv. Sun. and Thurs. 7.30 p.m.; weekly concert on Sat.; reading, writing, and recreation rooms open daily for seamen, 10-10. — *Presbyterian Church*, Via Peschiera 4 (*Rev. Donald Miller*, D. D.); service at 11 a.m. *Geneva Harbour Mission*, in connection with the Brit. & For. Seafarers' Society and the Amer. Seamen's Friend Society; serv. Sun. and Tues. at 7.30 p.m. in the *Seafarers' Hall*, 15 Via Milano (*Rev. Dr. Miller* and *Mr. Olcese*). Social entertainments Frid. at 7.30 p.m. (visitors welcome).

Collections and Galleries.

Cathedral Treasury (p. 75), Mon. & Thurs. 1-4; 1/2 fr.

Museo Civico (p. 82), daily, except Mon., 11-4; fee, on Sun. free.

Palazzo Bianco (p. 78), daily, 11-4 (April to Sept. 10-4), 10 c., Sun. & Thurs. 25 c., the last Sunday of each month free.

Palazzo Durazzo-Pallavicini (p. 79), daily, 11-4 (fee 1/2-1 fr.).

Palazzo Reale (p. 80), daily, in the absence of the court.

Palazzo Rosso (p. 77), on Mon., Wed., Thurs., Frid., and Sat., 11-3, free (no gratuities), closed on Tues., Sun., and holidays.

Principal Attractions (two days). **1st Day.** Morning: row in the Harbour (p. 78); walk through the Via San Lorenzo past the *Cathedral* (p. 74) to the Piazza Umberto Primo with *San Ambrogio* (p. 75) and to the Piazza De Ferrari. Afternoon: through the *Via Garibaldi* (p. 76), with visits to the *Palazzo Rosso* (p. 77) and *Bianco* (p. 78); *Via Balbi* (p. 79); *Palazzo Doria* (p. 81); *Lighthouse* (p. 82). — **2nd Day.** Morning: *Villetta Dinegro* (p. 82); *Corso Andrea Podestà* (p. 82); *Santa Maria di Carignano* (p. 88); *Via di Concavallone a Mare* (p. 88). Afternoon: *Campo Santo* (p. 86) and *Castellaccio* (p. 84; best towards evening). — Excursions to *Nervi* (p. 87) and to *Pegli*, including the *Villa Pallavicini* (p. 88; closed on Frid.).

Genoa, Italian *Genova*, French *Gênes*, with 219,500 inhab., the seat of a university and of an archbishop, and the headquarters of the 4th Italian army corps, is a strong fortress and the chief commercial town in Italy. Its situation, rising above the sea in a wide semicircle, and its numerous palaces justly entitle it to the epithet of '*La Superba*'. The old town is a net-work of narrow and steep streets, lined with many-storied buildings, but the newer quarters have broad and straight thoroughfares. Since the 17th cent. Genoa has been protected on the landward side by a rampart, over 9 M. long, which extends from the large lighthouse on the W. side (p. 82), where the barracks of *San Benigno* afford quarters for 10,000 men, past the *Forto Begato* (1620 ft.), to the *Forto dello Sperone* (1690 ft.); then descends past *Forto Castellaccio* (1250 ft.; view) into the valley of the *Bisagno*, on the E. The heights around the town are crowned with ten detached forts.

The beauty of its situation and the reminiscences of its ancient glory render a visit to Genoa very attractive. Invalids, however, must be on their guard in winter against the raw winds and the abrupt changes of temperature.

From the earliest times Genoa has been famous as a seaport, and it is believed to derive its name from the fact that the shape of the coast here resembles that of a knee (*genu*). The Roman form of its municipal government was maintained throughout the period of the barbarian invasions, when a Frankish feudal nobility sprang up alongside of the native noblesse. The smaller towns on the Ligurian coast looked up to Genoa as their champion against the Saracens, who ravaged the country from Frassineto (Fraxinet), and in 886 even plundered Genoa itself. In 1119-38 the Genoese waged war with varying success against Pisa, which threatened its maritime commerce from the settlements on Corsica and Sardinia. In the following century the rival cities were almost permanently at war down to 1284, when the power of Pisa was shattered for ever in the terrible naval battle at Meloria (p. 405). At a still earlier period Genoa had participated in the Crusades, and secured to herself a busy trade with the Levant. She also possessed settlements at Constantinople, in Syria and Cyprus, at Tunis and Majorca. The consequent rivalry of the Genoese and Venetians was a fruitful source of wars and feuds, which were not ended until the defeat of Genoa at the battle of Chioggia in 1380.

The internal history of the city was no less chequered than the external. The party-conflicts between the great families of the *Doria*, *Spinola*, *Adorni*, and *Fregosi* (Ghibellines) on one side, and the *Grimaldi*, *Fieschi*, *Guarachi*, and *Montalchi* (Guelphs) on the other, led to some extraordinary results. The defeated party used, at the expense of their own independence, to invoke the aid of some foreign prince, and accordingly we find that after the 14th cent. the kings of Naples and France, the marquises of Montferrat, and the dukes of Milan were alternately masters of Genoa. Nor was this state of affairs materially altered by the revolution of 1399, by which the exclusive sway of the nobility was overthrown, and a *Doge*, elected for life, invested with the supreme power. In the midst of all this confusion the only stable element was the mercantile *Banco di San Giorgio*, which had acquired extensive possessions, chiefly in Corsica, and would, perhaps, have eventually absorbed the whole of the republic and converted it into a commercial aristocracy, had not Genoa lost its power of independent development by becoming involved in the wars of the great powers. *Andrea Doria* (p. 81), the admiral of Emperor Charles V., at length restored peace by the establishment of a new oligarchic constitution (1528), and the unsuccessful conspiracy of Fiesco in 1547 was one of the last instances of an attempt to make the supreme power dependant on unbridled personal ambition. But the power of Genoa was already on the wane. The Turks conquered its Oriental possessions one after another, and the city was subjected to severe humiliations by Louis XIV. of France, whose fleet under *Duquesne* bombarded Genoa in 1684, and by the Imperial troops by whom the city was occupied for some months in 1746. These last were expelled by a popular rising, begun by a stone thrown by Balilla, a lad of 15 years. A revolt in Corsica, which began in 1729, was suppressed only with the aid of the French, who afterwards (1784) took possession of the island on their own behalf. In 1797 the aristocratic government of Genoa was superseded by the democratic 'Ligurian Republic', established by Napoleon. In 1805 Genoa was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia.

To the student of art Genoa offers much of interest. Some of the smaller churches are of very ancient origin, though usually altered in the Gothic period. The Renaissance palaces of the Genoese noblesse are, on the other hand, of the greatest importance, surpassing in number and magnificence those of any other city in Italy. Many of these palaces were erected by *Galeazzo Alessi* (a pupil of Michael Angelo, born at Perugia 1500, d. 1572), whose style was followed by subsequent architects. In spite of occasional defects, Alessi's architecture is of an imposing and uniform character, and displays great ingenuity in making the best of an unfavourable and limited site. The palaces, moreover, contain a considerable number of works of art, while *Rubens*, who resided at Genoa in 1606-8, and *Van Dyck* at a later period, have preserved the memory of many members of the noblesse. The native school of art, however, never rose to importance, and was far from being benefited by the seal of its artists in painting façades. The chief painters were *Luca Cambiaso* (1527-85), *Bernardo Strozzi*, surnamed *Il Cappuccino* or *Prete Genovese* (1581-1644), *Giov. Batt. Paggi* (1554-1627), *Benedetto Castiglione* (1616-70), and *Bartolomeo Biscatino* (1632-57).

a. The Harbour and the Adjoining Streets.

Until recently the harbour consisted solely of the *Porto* or inner harbour, which was closed on the S. by the *Molo Vecchio* (492 yds. long), said to have been constructed in 1184, and by the *Molo Nuovo* (722 yds. long), dating from the 18th century. In 1877-95, however, very extensive additions were made, a sum of 20 million francs having been presented to the city for the purpose by the Mar-

chese Raffaele Deferrari, Duke of Galliera (d. 1876). The Molo Nuovo was prolonged to the S.E. by the *Molo Duca di Galliera* (about 1 M. long), and on the E. side a new breakwater, the *Molo Giano* or *Orientale* (550 yds. long), was added, creating a new harbour (*Porto Nuovo*) and an outer basin (*Avamporto*) for war-vessels. A new outer harbour, the *Bacino del Faro* beside the Molo Nuovo, is expected to be finished about 1905 (comp. the Map, p. 84). The aggregate water area of these different basins is 555 acres; the length of the quays (*calate*) is 5 M. In 1900 the harbour was entered and cleared by 13,602 vessels, of which 7292 were steamers. The value of the imports (8,075,789 tons; chiefly coal and grain) was 520,000,000 fr., that of the exports (232,300 tons) was 240,000,000 fr.

To reach the harbour from the railway-station, we traverse the Piazza Acquaverde (Pl. C, 2; p. 81) and descend the narrow Via SAN GIOVANNI (Pl. B, C, 2) towards the S. To the right, at the corner of the Piazza della Commenda, is the small early-Gothic church of *San Giovanni Battista* or *di Prè* (13th cent.), which originally belonged to a lodge of the Knights of St. John. Since a reconstruction in the 17th cent. the entrance has been at the E. end.

The busy VIA CARLO ALBERTO (Pl. C, D, 2-4), skirting the Piazza della Commenda, leads to the W. to the *Dogana* (Pl. B, 2), or custom-house, and to the *Ponte Federico Guglielmo* (p. 87), the landing-place of the oceanic steamers. Farther on are the Palazzo Doria (p. 81) and the large lighthouse (p. 82). To the E. the street leads past the *Magazzini della Darsena*, the former marine arsenal, the old *Darsena* (Pl. C, 3), or war-harbour, in which Fiesco was drowned in 1547, and the *Porticato di Sottoripa* (Pl. D, 4), with arcades restored in the Gothic style in 1900, to the PIAZZA CARICAMENTO (Pl. D, 4, 5), in which a bronze statue, by Rivalta, was erected in 1893 to *Raffaele Rubattino* (1809-72), the Genoese steamship-owner. On the S. side of the square is the Gothic *Palazzo di San Giorgio*, erected about 1260, enlarged in the 14th cent. and in 1571, and from 1408 to 1797 occupied by the Banca di San Giorgio (p. 71). It is now being converted into a produce-exchange. The large hall is embellished with 21 marble statues of men who have deserved well of the city, partly of the 15-16th century. The best are those of Luca Grimaldi and Ant. Doria (by Tamagnini; 1508) and Franc. Lomellini (by Pace Gagini; 1509).

Beside the Piazza Raibetta (Pl. D, 5; electric tramways, p. 68), farther on, is the *Porto Franco*, or free harbour, with extensive bonded warehouses (visitors admitted; no smoking).

The broad VIA VITTORIO EMANUELE (Pl. D, 5), skirting the E. side of the free harbour, leads to the S.W. to the Piazza Cavour (Pl. D, 6), to the S. of which begins the Via di Circonvallazione a Mare (p. 83). To the W. is the *Molo Vecchio*, with the *Porta del Molo* (Pl. C, 5), a gateway built in 1560 by Gal. Alessi, and the

new *Magazzini Generali*. — The *Via San Lorenzo* ascends from the *Via Vittorio Emanuele* to the cathedral, see p. 74.

A ROW IN THE HARBOUR (2 fr. per hour for 1-4 pers.; bargain beforehand) is very attractive when the sky is clear and the sea calm. We first proceed to the end of the *Molo Vecchio*, on which stands a small *Female* or lighthouse (Pl. A, 5; no admission). Thence we cross to the *Bacini di Carenaggio* (Pl. C, D, 7, 8), large dry docks constructed in 1848-55. After seeing these, we row past the end of the *Molo Glano* (lighthouse; Pl. C, 8, 9) to the *Molo Duca di Galliera*, which commands a fine view of the city and mountains. Hence we return on foot, passing the Quarantine Station, and traverse the *Molo Nuovo* to the large lighthouse (p. 8¹), which may now be visited. Then by electric tramway (No. 11; p. 68) to the *Darsena* (p. 72).

The following route avoids the noisy and crowded streets near the harbour. From the S.E. end of the *Darsena* (Pl. C, 3), whence the *Via delle Fontane* leads to the left to the *Piazza dell'Annunziata* (p. 79), we pass through the Gothic *Porta del Vacca*, erected on the site of the N.W. town-gate of 1159 and adorned with mediæval sculptures and towers, to the *Via del Campo* (Pl. D, 4) and the *PIAZZA FOSSATELLO* (Pl. D, 4). From this piazza the *Via Lomellini*, with the *Palazzo Centurione* (No. 1), by Alessi (?), and the house in which Mazzini was born (No. 33), leads to the left to the *Piazza dell'Annunziata* (p. 79).

In the small *Piazza San Siro*, a few paces to the E. from the *Piazza Fossatello*, is the old cathedral of *SAN SIRO* (Pl. D, E, 4), rebuilt about 1576, with a façade of 1830, containing frescoes by *Giov. Batt. Carlone*.

Then through the *Via di San Luca* to the *PIAZZA BANCHI*, with the *Exchange* (*Loggia de' Banchi, Borsa*; Pl. D, 5), adorned with a marble figure of *Cavour* by Vinc. Vela (business-hours, 11-3). — To the left of the Exchange, the narrow *Via Orsorio* (Pl. D, E, 5), with numerous goldsmiths' shops (a door on the right is adorned with an Adoration of the Magi in relief, 15th cent.), and then the *Piazza Soziglia* (Pl. E, 5) and the *Via Luccoli*, lead to the *Piazza delle Fontane Marose* (p. 76).

To the N. of the *Piazza Soziglia* is the church of *Santa Maria delle Vigne* (Pl. E, 5), with three Gothic figures above the side-portal on the right, and a tower of the 13th century. The fine interior was restored in the late Renaissance style in 1586; in the chapel to the left of the choir is a wooden crucifix with painted statues of the *Virgia* and *St. John*, by *Maragliano*. The church is adjoined by a ruined cloister of the 11th century. — On the S. side of the *Piazza Soziglia* (*Piazza Campetto*, No. 9) is the handsome *Palazzo Imperiale*, by G. B. Castello (1580).

From the Exchange the *Via San Pietro della Porta*, passing the former church of *San Pietro de' Banchi* (1563), with its high flight of steps, leads to the S. to the *Via San Lorenzo* (see p. 74).

The steep streets to the S. of the *Via Vitt. Emanuele* (p. 73) and the *Via San Lorenzo*, in the oldest and most unsavoury part of Genoa, contain several churches of considerable artistic interest. The *Via San Giorgio*, a side-street of the *Via Vitt. Emanuele*, and the continuation of the above-mentioned *Via San Pietro della Porta*, both lead to the *PIAZZA SAN GIRO* (Pl. D, 6), on the S.E. side of which stands the church of *San Giorgio*, a baroque structure with a dome, containing a *Pietà* by the Spanish master,

Sanchez Coello (1st chapel to the left of the choir), and three paintings by Luca Cambiaso. Adjoining it on the left is the charming little church of *San Torpelo*, by Ant. Rocca (1681). A few yards to the S.W. of the latter is the *PIAZZA CATTANEO*, named after the *Palazzo Cattaneo*, which has a tasteful Renaissance portal by Tamagnini and others. The *Via della Grazie* and then the *Vico di San Cosmo* (to the left) lead hence to the Romanesque church of *Santi Cosmo e Damiano*, which contains a Madonna of the 14th cent. (left of the high-altar). — Continuing to ascend beyond San Cosmo, we reach the church of *Santa Maria di Castello* (Pl. D, 6), a Romanesque building (perhaps of the 11th cent.), on the site of the Roman castle. Above the portal is an ancient architrave; ten of the shafts of the columns in the interior are also ancient. In the first chapel on the left is a Roman sarcophagus, used as an altar; in the second chapel on the right is a Coronation of the Virgin by *Lod. Brea*; and the third has tasteful mural decorations (tiles) and an altar-piece by *Sacchi* (1628). The choir was added in the 15th century. In the cloisters are ceiling-frescoes of Sibyls and Prophets and a Madonna by *Justus de Allamagna* (1461; under glass). — We now descend to the E. to *San Donato* (Pl. E, 6), a Romanesque structure of the 12th cent. (restored in 1900), containing some ancient columns. The architrave and columns of the entrance show an archaistic tendency like those of the cathedral. In the interior are some antique columns and (1st altar on the left) a fine Adoration of the Magi, by the Master of the Death of the Virgin (covered). — We may proceed hence either *viâ* the *Salita Pollajuoli* to the N.E. to the *Piazza Umberto Primo* (p. 76) or *viâ* the *Vico del Fico* to the E. to the *Piano di Sant' Andrea*, and thence pass under the Gothic *Porta Soprana* and descend the *Vico Dritto di Ponticello* to the *Via Ventì Settembre* (p. 76). No. 87, on the left side of the *Vico Dritto di Ponticello*, is the small *Ancestral House of Columbus* (Pl. E, 6; p. 81).

b. From the Harbour through the Via San Lorenzo to the Piazza Umberto Primo and the Piazza Deferrari.

Near the beginning of the *Via Vitt. Emanuele* (p. 72) is the busy *VIA SAN LORENZO*, running towards the S.E. It contains the cathedral of —

**San Lorenzo* (Pl. E, 5, 6), founded in 985, re-erected about 1100 in the Romanesque style, restored in the Gothic style in 1307, and provided with a Renaissance dome by *Galeazzo Alessi* in 1567. The choir was modernized in 1617, and a harmonious restoration of the interior was carried out since 1896. The lower part of the façade, which consists of alternate courses of black and white marble, was constructed in imitation of the French Gothic churches; the two lower of the recumbent lions which adorn it on the right and left of the steps are modern. Only one of the towers is completed. The sculptures of the principal portal date from the end of the 13th century. The Romanesque entrances to the aisles are richly decorated with sculptures of the 12-14th cent. (on the N. portal, a carver's inscription of 1342) and with archaistic ornamentation on the entablature and capitals. A small Gothic oriel of 1402, formerly belonging to the Hospital of St. John, has been built into the right aisle.

The *interruption*, to which the massive substructure of the towers forms a kind of *atrium*, still retains 16 Corinthian columns from the original Romanesque building. The upper series of columns alternating with piers, and also the whole of the vaulting, belong to the building of 1807. On

the right, over the second side-portal, is the monument of Cardinal Luca Fieschi (d. 1396). — In the chapel to the right of the choir, a *Crucifixion with saints and angels (covered), the masterpiece of *Fed. Barocci*. In the choir, handsome stalls with inlaid work (1514-48). In the chapel to the left of the choir, six pictures and a statue of *Fides* by *Luca Cambiaso*. — In the first chapel in the left aisle are seven statues by *Gugl. della Porta*. The second chapel (women not admitted), that of *SAN GIOVANNI BATTISTA, erected in 1448-50, contains a stone arch of the 13th cent. (below the altar) with relics of John the Baptist. The six statues at the sides are by *Matteo Cristofani* (p. 418); the Madonna and John the Baptist by *Andrea Sansovino* (1508); the canopy and the other sculptures by *Giacomo* and *Guglielmo della Porta* (1532). The external decoration of the chapel, with admirable reliefs above (best light in the afternoon), was executed by the Lombardic masters, *Dom.* and *Elia Gagini* and *Giov. da Bisone* (1448-50).

In the sacristy is the CATHEDRAL TREASURY (adm., p. 70; entrance, *Via dell' Arcivescovado* 21). Among the relics here are a silver shrine for the Procession of Corpus Domini, executed in 1593-1811 by *Franc. Rocchi* of Milan and other artists; and (to the left) a 13th cent. cross from Ephesus, captured at Phocaea in 1308. To the right is the *Sacro Catino*, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, or that in which Joseph of Arimathea caught some drops of the blood of the Crucified (an ancient Oriental glass vessel, captured by the Genoese at Cesarea in 1101 and supposed to be made of a large emerald, until it was broken at Paris, whither it had been carried by Napoleon I.). The setting dates from 1827. Beneath is a silver altar-front by the German goldsmith *Meisner Elias* (1599); opposite is a silver shrine for the procession on Ash Wednesday, by *Teramo di Daniele* (1437); a casket for the relics of John the Baptist, probably a Florentine work of the end of the 16th century. On the third wall are two choir vestments (15th and 16th cent.) and costly vessels.

To the left of the cathedral are Romanesque cloisters (12th cent.). — Opposite, *Via dell' Arcivescovado* 14, are the *State Archives*.

Farther on the *Via San Lorenzo* leads to the PIAZZA UMBERTO PRIMO and to *Sant' Ambrogio* (Pl. E, 6), a church of the Jesuits, profusely decorated (1589).

3rd Altar on the right: Assumption by *Guido Reni* (restored in 1898; covered). High-altar piece, Presentation in the Temple, by *Rubens* (an early work of about 1605; covered). The four black monolith columns are from Porto Venere (p. 104). Third Altar on the left: **Rubens*, St. Ignatius healing the sick (ca. 1620, restored in 1896; covered).

The house *Vico dei Notari* No. 1, to the right of the church, has a fine Renaissance portal.

On the N. side of the Piazza Umberto Primo rises the Palazzo Ducale (Pl. E, 6), the grand old residence of the doges, originally a building of the 13th cent., to which the tower on the left (*Torre del Popolo*) belonged, but completely remodelled by *Rocco Pennone* (?) in the 16th cent. (fine staircase), and modernised after a fire in 1777. Façade by *Simone Cantoni*. It now contains the telegraph-office and other government-offices.

From the Piazza Umberto Primo the *Via Sallai* leads to the left to the busy and recently enlarged PIAZZA DEFERRARI (Pl. E, 5, 6; 78 ft. above the sea; starting-point of most of the electric tramways, p. 68), which is embellished with a large *Equestrian Statue of Garibaldi*, by *Aug. Rivalta*, unveiled in 1893. — On the N.W. side of the piazza stands the *Palazzo Deferrari* (18th cent.). Opposite

are the *Teatro Carlo Felice* (Pl. E, F, 5; see p. 69) and the *Accademia di Belle Arti* (Pl. E, F, 6), on the first floor of which is the *Biblioteca Civica* (about 45,000 vols.); on the second floor is a collection of casts and a few paintings.

The *VIA VENTI SETTEMBRE* (Pl. F-H, 6, 7), a handsome street laid out since 1887, leads from the Academy to the S.E. to the old *Porta d'Archi* (p. 83) and thence, passing the new *Mercato Orientale* (market), to the *Ponte Pila* (Pl. H, I, 7; p. 84), the central one of the three bridges over the Bisagno.

The *Salita San Matteo* leads to the left, from the *Piazza Deferrari* to the small Gothic church of *San Matteo* (Pl. E, 5; 1278), containing many memorials of the Doria family, the façade being covered with inscriptions in their honour. At the foot, to the right, is an ancient sarcophagus-relief, with an inscription in honour of Lamba Doria, who defeated the Venetians at *Curzola* in 1297. The interior was altered in 1530, with the assistance of *Giov. Batt. Castello*, by the Florentine *Montorsoli*, who was invited to Genoa by *Andrea Doria*, and executed the whole of the sculptures which adorn the church. The balustrade of the organ-loft is particularly fine. Above the high-altar is *Andrea Doria's* sword, and his tomb is in the chapel below. To the left of the church are handsome cloisters with double columns in the early-Gothic style (1308-10), with 17 ancient inscriptions relating to the Dorias, and remains of *Montorsoli's* statue of *Andrea Doria*, which was mutilated during the Revolution in 1797. — The little piazza in front of the church is surrounded with *Palaces of the Doria Family*, some with their lower halves covered with black and yellow marble. The palazzo (No. 17) at the corner of the *Salita allo Arcivescovado* bears, above its elegant early-Renaissance portal, the inscription, '*Senat. Cons. Andreas de Orta, patrias liberatori munus publicum*'.

c. From the Piazza Deferrari to the Main Railway Station by the *Via Garibaldi*, *Via Cairoli*, and *Via Balbi*.

From the *Piazza Deferrari* two broad streets lead to the N.E.: to the right the *Via Roma* (p. 82), to the left the short *Via Carlo Felice* (Pl. E, F, 5). The latter leads past the *Palazzo Pallavicini* (No. 12; now the *Pal. Durazzo*) to the *PIAZZA DELLE FONTANE MAROSE* (Pl. F, 4, 5). No. 17 in this piazza is the *Pal. della Casa*, originally *Spinola* (15th cent., but restored in the 17th), adorned with five ancient honorary statues in niches; No. 27 is the *Pal. Lodovico Stefano Pallavicini*, with a painted façade and sumptuously fitted up in modern taste.

From the S.E. angle of the *Piazza delle Fontane Marose* the *Salita Santa Caterina* leads to the *Piazza Corvetto* (p. 82). — Through the *Via Luccoli* to the harbour, see p. 78.

At the *Piazza delle Fontane Marose* begins a handsome line of streets laid out since the 16th cent., extending to the *Piazza Acquaverde* (p. 81), under the names of *Via Garibaldi* (formerly *Nuova*), *Via Cairoli* (formerly *Nuovissima*), and *Via Balbi*. In these streets, which form one of the chief arteries of traffic, are the most important palaces and several churches. Some of the former should be visited for the sake of their noble staircases, one of the sights of Genoa.

The first of these main streets, the narrow **VIA GARIBOLDI* (Pl. E, 4), is flanked with a succession of palaces. On the right,

No. 1, *Palazzo Cambiaso*, by Gal. Alessi. On the left, No. 2, *Pal. Gambaro*, formerly *Cambiaso*. Right, No. 3, *Pal. Parodi*, erected in 1567-81 by Gal. Alessi for Franco Lercaro, containing frescoes by Luca Cambiaso and others. Left, No. 4, *Pal. Cataldi*, formerly *Carega*, erected about 1560 by Giov. Batt. Castello. Right, No. 5, *Pal. Spinella*, by Gal. Alessi, now a commercial school. Left, No. 6, *Pal. Giorgio Doria* (not always open), by Alessi, adorned with frescoes by Luca Cambiaso and other pictures (Castiglione, Shepherd and shepherdess; Van Dyck, Portrait of a lady; P. Veronese, Susanna).

Left, No. 10, *PAL. ADORNO* (accessible by introduction only), also by Gal. Alessi, contains several good pictures: *Rubens*, Hercules and Dejanira; three small pictures attributed to *Mantegna*, though more in the style of *S. Botticelli* (Triumph of Amor, of Jugurtha, of Judith; comp. p. 31, No. 106); *Cambiaso*, Madonna and saints; Clouet (?), Portraits of four children; *Piola*, Frieze with children; *Perin del Vaga*, Nativity of Mary.

Left, No. 12, *Pal. Serra* (no admission), by G. Alessi; interior rebuilt by De Wailly (d. 1798) and Tagliacozzo, with a magnificent hall.

Right, No. 9, *Palazzo Municipale* (Pl. E, 4), formerly *Doria Tursi*, by *Rocco Laurago* (d. ca. 1590), with a handsome staircase and court, skilfully adapted to its sloping site.

The VESTIBULE is adorned with five frescoes from the life of the Doge Grimaldi and the STAIRCASE in the court with a statue of Cattaneo Pinelli. — In the large COUNCIL CHAMBER on the upper floor are mosaic portraits (by Salviati; 1867) of Columbus and Marco Polo. In the adjacent room are facsimiles of letters of Columbus (the originals are in the pedestal of his bust in the Sala della Giunta); large bronze tablet of B. C. 117, recording the judgment of Roman arbiters in a dispute between Genoa and a castle in the Val Polcevera. A cabinet to the left contains Paganini's violin (a 'Guarneri').

Left, No. 18, *Palazzo Rosso* (Pl. E, 4), by Alessi (?), so named from its red colour, formerly the property of the *Brignole-Sale* family, was presented to the city of Genoa in 1874, along with its valuable contents, library, and *Picture Gallery (*Galleria Brignole-Sale Desferrari*; adm., see p. 70; lists of pictures in each room), by the Marchesa Maria Brignole-Sale, Duchess of Galliera (d. 1839), and her son Filippo.

Ascending the staircase to the third story, we pass to the right into the STANZA DELLE ARTI LIBERALI (B. I), named, like the following rooms, after the ceiling-paintings (by *Carione*, *Parodi*, *Desferrari*, *Piola*, and others), and containing three portraits of Doges of the Brignole family (17-18th cent.). The ceiling-paintings are sometimes continued by the relief-work of the cornices. — To the right, the ALCOVE (B. II): *Rigaud*, Lady and gentleman of the Brignole family; *Stucco*, Portrait of the Duchess of Galliera. — III. STANZA DELLA GIOVENTÙ. On the exit-wall: *Guercino*, Cleopatra; *B. Strossi*, 'Il Cappuccino', Charity (after Cambiaso); *B. Strossi*, Cook with poultry. — IV. SALA GRANDE, with ceiling decorated with the armorial bearings of the family. Exit-wall: *Goldschmidt da Savona*, Lot and his daughters. Entrance-wall: *D. Piola*, Sun-chariot of Apollo. — V. STANZA DELLA PRIMAVERA: *Paolo Bordone*, Venetian woman; *Moretto*, Physician (1558); *Van Dyck*, *Marchese Antonio Giulio Brignole-Sale on horseback; *A. Dürer*, Portrait (1506; ruined); *Titian* (school-piece), Philip II. of Spain. On the entrance-wall: *Van Dyck*, Marchesa Paola Brignole-Sale; *Rubens*

(not *Van Dyck*), Bearing of the Cross; *Jac. Bassano*, Portrait of father and son; *Paris Bordone*, *Portrait. — VI. STANZA DELL' ESTATE: *Guercino*, Suicide of Cato; *Luca Giordano*, Clorinda liberating Olintho and Sophronia (from Tasso); *Guercino*, Christ driving out the money-changers; *B. Strossi*, Incredulity of Thomas; *Caravaggio*, Raising of Lazarus; *Guido Reni*, St. Sebastian (early copy). On the window-wall is a large mirror, with a magnificent baroque frame by *Fil. Parodi*. — VII. STANZA DELL'AUTUNNO: *Bonifazio II.*, Adoration of the Magi; *Guercino*, Madonna enthroned, with saints. — VIII. STANZA DELL' INVERNO. To the left, *Paolo Veronese*, Judith and Holofernes. Entrance-wall: *P. Poia*, Holy Family; *Paris Bordone*, Holy Family with SS. Jerome and Otharine (one of the master's chief works, but much injured). — IX. STANZA DELLA VITA DELL' UOMO: *Van Dyck*, Portrait. Entrance-wall: *Van Dyck*, Marchesa Geronima Brignole-Sale, with her daughter (retouched throughout).

No. 13, nearly opposite Pal. Rosso, and named 'white' by way of contrast, is the Palazzo Bianco (Pl. E, 4), erected in 1565-69, also for a long period the property of the *Brignole-Sale* family, but bequeathed in 1889 with numerous works of art to the city by the Duchess of Galliera (see p. 77), and since 1893 converted into a museum known like the other as the **Galleria Brignole-Sale-Deferari* (adm., see p. 70; lists in each room).

VESTIBULE. On the walls are numerous inscriptions and sculptures, including the remains of Genoese sepulchral monuments.

ENTRANCE. — Room I (left): 137. Genoa with the walls of 1159, a large painting; 139. View of Genoa harbour in 1319; 140. View of Genoa in 1410 (a copy, dating from 1597); 103. Large relief-plan of Genoa (1896); 126, 133. Scenes in the Genoese rising against Austria in 1748; 154. Part of the harbour chain of Pisa, captured in 1290; church-bell of 1293; old cannon found in the harbour in 1890; national relics. — Room II: 1. View of Corsica, Genoa, and the Riviera di Levante in 1548; 2. Plan of Genoa in 1656; 3. Banner of the 'Thousand of Marsala'. The glass-cases contain Genoese coins and medals; two letters of Andrea Doria; a letter of Garibaldi; a crystal urn enclosing a small part of the ashes of Columbus, discovered in 1877 in the Cathedral of Santo Domingo; facsimiles of two letters of Columbus. — We return to the staircase, with the continuation of the collection of sculpture. On the second landing is (No. 479) a fragment of the tomb of the consort of Emp. Henry VII., by *Giov. Pisano*.

SECOND FLOOR. — The Ante-Room contains sculptures: 1. Head of Janus from San Lorenzo (10th cent.); 6. *Giov. della Robbia*, Terracotta altar, with the Coronation of the Virgin (from Spezia); 7. Bacchic procession, a Roman sarcophagus-relief from the tomb of Franc. Spinola in Gsta.

Room I. Models of the caravels of Columbus (1892); two globes, by Padre Coronelli (1688); large Chinese vases.

R. II. 7. Byzantine pallium, with legends of the saints (13th cent.); Flemish tapestry; Japanese vases. In the middle, marble group of Children playing with a cat, by *Giulio Monteverde*.

R. III. Paintings of the Flemish school. To the left, 9. *Jan Steen*, Rustic wedding; *7. *Rubens*, Lovers (ca. 1618); 18. *Jan Steen*, Children's festival (spoiled); *13. *Goward David* (not *Floris*), Madonna, with SS. Jerome and Nicholas of Tolentino; 15. *G. David*, Crucifixion (school-piece); 29. *J. van Ruysdael*, Landscape; 26. *Van Dyck*, Christ and the Pharisees; 31. *G. David* (here ascribed to Memling), Madonna; 33. *Fontana the Younger*, Guard-room. — In the middle: Penitent Magdalen, by *Canova* (1796).

R. IV. Spanish and French paintings. To the left, 1. *Velasquez*, Philip IV. (school-piece); 5. *Murillo*, St. Francis in ecstasy; 10, 12. *Barbarys*, SS. Ursula and Euphemia; 17. *L. David*, Portrait; 19. *Murillo*, Flight into Egypt (school-piece). — In the middle: Jenner vaccinating a child; marble group by *G. Monteverde* (1876).

R. V. Italian paintings. To the left, 10. *Paolo Veronese* (?), Boy praying; 6. *Guercino*, God the Father; 7. *Dom. Beccafumi*, Holy Family; 24. *Pontorno*,

Portrait; 80. *Filippino Lippi*, Madonna and angels, with 88. Francis, Sebastian, and John the Baptist (1508); 88. *Palma Vecchio*, Madonna, with the Magdalen and the Baptist; 48. *Correggio*, Madonna adoring the child (copy).

R. VI and Gallery I. Paintings of the Genoese school and drawings. In the gallery, 6. *L. Cambiaso*, Diana and Callisto. — R. VII. Genoese frescoes. The cases contain antique vases.

R. VIII. Italian paintings of various schools. In the middle, a bridal bed of the Brignole family (17th cent.). — Gallery II. Venetian lace, ecclesiastical vestments (17th cent.), miniatures, and small sculptures.

R. IX. Modern paintings. In the cases are antique lamps, vases, glass, and coins. — R. X. Majolica from Savona and elsewhere. Collection of porcelain.

Crossing the small Piazza della Meridiana to the N.W., we enter the VIA CAIROLI (Pl. E, D, 4). At the end of this street, No. 18, on the left, is the *Palazzo Balbi* (by Greg. Petondi, 18th century), through which a fine view is obtained of the lower-lying Via Lomellini (p. 73). — We then cross the Largo della Zecca (Pl. D, 8), with the station of the *Cable Tramway* to the Via di Circonvallazione a Monte (p. 84) and Castellaccio (p. 84), and reach the Via alla Nunziata. No. 15 in this street (on the right) is the *Palazzo Cattaneo della Volta* (not always open), containing on the first floor eleven partly injured portraits by Van Dyck, the best of which is that of a lady with a negro holding up a red parasol.

In the neighbouring PIAZZA DELL'ANNUNZIATA (Pl. D, 3) rises the former Capuchin church of **Santissima Annunziata del Vastato*, erected by *Giac. della Porta* in 1587. The portal is borne by marble columns; brick façade otherwise unfinished. This sumptuous church is a well-proportioned basilica with a dome; the interior was adorned in the 17th cent. with gilding and with frescoes by the *Carlone* and other artists.

In the left transept the altar-piece is a coloured wooden group of the Communion of St. Pasquale, by *Maragliano* (1728). The sacristy contains a Descent from the Cross, by *Maragliano* (1728); the colouring is modern.

In the handsome VIA BALBI (Pl. D, C, 3, 2), on the right, No. 1, is the *Palazzo Durazzo-Pallavicini*, formerly *della Scala*, built by *Bart. Bianco* (?), with a handsome façade, a fine vestibule, and a superb staircase (left) added by *Andrea Tagliafico* at the end of the 18th century. On the first floor (bell to the right, at the back) is the **Galleria Durazzo-Pallavicini* (adm., see p. 70).

The ANTISALA contains busts of the Durazzo-Pallavicini family. — II. ROOM (to the left, beyond R. III.). Left; *Guercino*, Mucius Scaevola before Porcena; *Van Dyck* (?), Portrait of a man; *Rubens*, **Silenus with Bacchantes* (ca. 1608); *An. Carracci*, *Repentant Magdalen*; *Imitator of Van Dyck*, Large family group (James I. of Great Britain with his family). — III. ROOM. *Bern. Strozzi*, Portrait of a bishop; *Guercino*, The tribute-money; *Tintoretto*, *Magdalen* (school-piece). — IV. ROOM. *Guido Reni*, *Carità Romana*; *Paolo Veronese*, *Marriage of St. Catharine* (school-piece); *Guido Reni*, *Cleopatra*; *Rubens* (?), Portrait, a round picture; *Ribera*, St. James; *Tintoretto*, Portrait of Marchese Agostino Durazzo; *Guido Reni*, *Portia Romana*; *H. Rigaud*, *Marchese Ippolito Durazzo*. Admirable porcelain vases in the centre of the room. — V. ROOM. Paintings relating to the myth of Achilles by unimportant Genoese masters. Beautiful Chinese porcelain. — VI. ROOM. *Domenichino*, Risen Christ appearing to his mother, Death of Adonis; *Van Dyck*, **Boy in white satin*; *Van Dyck* (?), *Young Tobias*; *Van*

Dyck, Three children with a dog (spoiled); *Rubens*, *Philip IV. of Spain, full-length; *Milera*, Heracitus (weeping philosopher), Democritus (laughing philosopher); *Van Dyck*, Lady with two children (spoiled); *Titian* (?), *Ceres* with *Bacchus*, nymph, and *Cupid*. — VII. Room. Unimportant. — VIII. Room. To the left, *Unknown Dutch Master* (ca 1500), *Plata*; *Gerard David* (?), Flight into Egypt; *Fr. Pourbus*, Garden of Flora; *Flemish Master* (17th cent.), Fête Champêtre. — IX. Room. *German School* (attributed to Lombard Sch.), Crucifixion, with saints; *Rubens*, Ambrogio Spinola. — The Library contains 7000 vols., including many specimens of early printing.

On the left side, No. 4, is the **Palazzo Balbi-Senarega* (Pl. D, 3), begun early in the 17th cent. by *Bart. Bianco*, and enlarged in the 18th by *Pier Ant. Corradi*. It still belongs to the family who built it, and after whom the street is named. The superb court, with its Doric colonnades, affords a glimpse of the orangery. The interesting *Picture Gallery* on the second floor is shown on introduction only.

SALA, or LARGE ROOM, adorned like the others with ceiling-paintings by Genoese artists. To the left: *Van Dyck*, Francesco Maria Balbi on horseback (injured), the prototype of the equestrian portrait of Count Olivares by Velazquez, now in the Prado Museum at Madrid. To the right: *Bern. Strossi*, Joseph interpreting the dream; portraits by *Ang. Bronzino*, etc. — **PRIMO SALOTTO** (to the right): *Rubens*, *Infant Christ and John the Baptist; *Guido Reni*, Lucretia, Cleopatra. *Titian*, *Madonna with SS. Catharine, Dominic, and donors: 'charming picture (about 1520), thrown out of focus by abrasion, washing, and repainting; but still pleasing on account of the grace of the attitudes and the beauty of the landscape' (*Crosse & Cavalcaselle*). *Gaud. Ferrari*, Holy Family; *Van Dyck* (?), Madonna with the pomegranate (della Melagrana). — **SECONDO SALOTTO**: *Van Dyck*, Equestrian portrait, Portraits of a gentleman and of a *Lady of the Balbi family. — **TERZO SALOTTO**: *Caravaggio*, *Conversion of St. Paul, trivial in conception, but masterly in execution; *Master of the Death of the Virgin*, Holy Family and Adoration of the Shepherds; *Guido Reni*, St. Jerome. — **QUARTO SALOTTO**: *Guercino*, Rescue of Andromeda; *Perin del Vaga*, Four figures of children; *Jac. Bassano*, Market. — **GALLERIA**: *Sandro Botticelli* (not *Filippino Lippi*), Communion of St. Jerome (perhaps a copy); *Flemish School* (not *Memling*), Crucifixion; *Titian* (or more probably *Hans von Calcar*), Portrait; *Correggio* (?), Marriage of St. Catharine; *Van Dyck*, Holy Family; *Ferrares School* (attrib. to *Correggio*), St. George.

On the right side of the street, No. 5, is the *Palazzo dell' Università* (Pl. D, 8), begun as a Jesuit college by *Bart. Bianco* in 1628, and created a university in 1812. The *Court and staircase are probably the finest at Genoa. The second floor contains a library, a natural history museum, and an aula with six allegorical bronze statues and reliefs by *Giovanni da Bologna*. A staircase leads hence to the high-lying *Botanical Garden* of the University (ring at the iron gate). Adjoining the upper entrance, in the Corso Dogali (p. 86), is the *Botanic Institute*, founded in 1897.

On the right is *San Carlo*, with sculptures by *Algardi* (1650).

Left, No. 10, Palazzo Reale (Pl. C, 8), erected about 1650 by the Lombard architects *Franc. Cantone* and *Giov. Ang. Falcone* for the *Durazzo* family, and extended in 1705 by *Carlo Fontana* of Rome. It was purchased by the royal family in 1817, and restored in 1842. The palace contains handsome staircases and balconies (fine views), and is sumptuously furnished (adm., see p. 70). The pictures and antiquities are of no great value.

Ante-Chamber: Battle-pieces by *Burrasca*. Room on the right: *Van Dyck*, Portrait of Marchesa Durazzo; good portrait of the Lombard School, attributed to *Leon. da Vinci*; *Perin del Vaga*, Holy Family. To the right, a handsome gallery with rococo-painting and a few ancient and modern statues: on the right, Apollo and Apollino, on the left, Mercury; at the end, Rape of Proserpine by *Schiavino*. On the left, Crucifixion by *Van Dyck*; Woman taken in adultery, *Moretto*; Sibyl, *Guercino*. In the throne-room, two large pictures by *Luca Giordano*.

The Via Balbi ends at the PIAZZA ACQUAVERDE (Pl. C, 2), the large square in front of the railway-station, the terminus of the electric tramway along the Via di Circonvallazione a Monte, and a station on the electric line to the Piazza Deferrari (comp. p. 68). On the N. side of the Piazza, embosomed in palm-trees, rises the marble Statue of Columbus (erected in 1862), who was probably born at Genoa in 1446 or 1447 (d. in 1506 at Valladolid). At the feet of the statue, which leans on an anchor, kneels the figure of America. — Opposite (S.E.) is the *Palazzo Faraggiana*, with a marble relief in the pediment representing scenes from the life of Columbus.

To the W. of the station is the PIAZZA DEL PRINCIPE (Pl. B, 2), which commands a good view of part of the old fortifications. A large *Bronze Monument*, 40 ft. high, by *Giulio Monteverde*, was erected here in 1896 in honour of the Duke of Galliera (pp. 71, 72). It represents Liberty, led by a winged genius and handing to Mercury treasures from her cup. On the pedestal is a medallion of the duke. — No. 4 in the piazza (W. side) is the long —

Palazzo Doria (Pl. A, B, 2), presented in 1522 to *Andrea Doria*, 'padre della patria' (d. 1560, at the age of 92). It was remodelled in 1529 from designs by *Fra Giov. Ang. Montorsoli*, and adorned with frescoes and grotesques by *Perin del Vaga*. The elder branch of the Doria family, to which the palace belongs, has allied itself with the Pamphili family, and generally resides at Rome.

The long Latin inscription on the side next the street records that *Andrea d'Oria*, admiral of the Papal, Imperial, French, and native fleets, in order to close his eventful career in honourable repose, caused the palace to be rebuilt for himself and his successors. His praises were thus sung by Ariosto: 'questo è quel Doria, che fa dai pirati sicuro il vostro mar per tutti i lati'.

To the right in the court is a large arcaded loggia, to the left a tasteful garden and a fountain by the *Carlone* (1598-1601), with a statue of *Andrea Doria* as Neptune. — The last door on the right admits us to the apartments with *Perin del Vaga's* Frescoes (restored in 1845). On the ceiling, vaulting, and lunettes of the great entrance-hall are scenes from Roman history, below which are reliefs by *Montorsoli*; on the staircase are tasteful grotesques. A corridor on the first floor, with portraits of the Doria family, is charmingly decorated with stucco and painted ornaments in the style of Raphael's loggie in the Vatican; a saloon with a large ceiling-painting, Jupiter overthrowing the Titans (superb chimney-piece); and a side-room with a ceiling-fresco of the *Carità Romana*.

The gardens on the hill beyond the railway-line, with a colossal statue of Hercules ('*Il Gigante*') in a niche, also belong to the estate.

A Cable Tramway (No. 2, p. 68) ascends from the Piazza Principe to Granzuolo (770 ft.; *Ristorante Beda*), which commands a fine view of the town and the Val Polcevera (p. 50).

The *Via San Benedetto* and the *Via Milano*, farther on, lead from the *Palazzo Doria* past the *Sailors' Rest* (p. 69) and the large new quays (comp. p. 72) to the lighthouse. About halfway we reach the *Piazza Dinegro* (omnibus, p. 68), No. 41 in which is the *Palazzo Rosazza* (adm. 1 fr.). The charming gardens, with their rare plants and pretty fountains, deserve a visit; in the upper part is a *Belvedere*, commanding a *View similar to that from the lighthouse.

On the rocky headland separating Genoa from San Pier d'Arena rises the large Lighthouse (*Lanterna*; 384 ft.), with its dazzling reflectors showing a light visible for over 20 miles. Visitors may go by the S. Pier d'Arena tramway (No. 11. p. 68) to the tunnel. The tower (353 marble steps) may be ascended and the apparatus inspected (fee 1 fr.); but the platform at its foot commands as good a view. Best light in the evening.

The *View embraces the town and extensive harbour of Genoa, with the amphitheatre of mountains behind; to the E. the Riviera di Levante is visible as far as the picturesque promontory of Portofino; to the W. are seen the coast-villages on the Riviera di Ponente from San Pier d'Arena to Savona, the headland of Noli, and the Capo delle Mele, while in the distance are the usually snow-capped peaks of the Ligurian Alps.

d. From the Piazza Deferrari to the Via di Circonvallazione a Mare via the Piazza Corvetto, Acquasola, and the Corso Andrea Podestà.

The *VIA ROMA* (Pl. F, 5; electric tramways Nos. 3 and 4, p. 68), already mentioned at p. 76, is, with the adjoining *Galleria Massini* (right), the most important focus of traffic after the Piazza Deferrari. It ascends to the N.E., passing (left) the Salita Santa Caterina (p. 76) and cutting off a corner of the interesting old *Palazzo Spinola* (now the Prefettura), to the *PIAZZA CORVETTO* (Pl. F, G, 5), where a large bronze equestrian *Statue of Victor Emmanuel II.* was erected in 1886, from Barzaghi's designs. From this point we may proceed to the left, passing a marble *Statue of Massini*, by Costa (1882), to the —

**Villetta Dinegro* (Pl. F, 4; 240 ft.), a beautiful park, the property of the city, with pretty cascades, the *Museo Civico*, with collections of natural history (adm., see p. 70), and an incipient Zoological Garden. Winding promenades ascend from the entrance, near which are marble busts of *Aurelio Saffi*, *Ant. Burlando*, and *Ant. Mosto*, to a high bastion which affords a noble survey of city, harbour, and environs.

The direct continuation of the *Via Roma* is the *Via Assarotti*, leading to the high-lying *Piazza Manin* (p. 84). — From the Piazza Corvetto we ascend to the right to the park of *Acquasola* (Pl. G, 5, 6; 138 ft.), laid out in 1837 on part of the old ramparts (concerts, see p. 69). — From the S. end of the park we next follow the electric line along the *Corso ANDREA PODESTÀ* to the church of —

Santo Stefano (Pl. F, G, 6), situated on a terrace near the former Porta d'Archi (p. 76). This building preserves a Romanesque tower dating from the original church on this site, while the façade and the outer columns of the choir date from a Gothic restoration of the 14th century. The cantoria (choir-gallery) on the entrance-wall dates from 1499. Above the high-altar, the *Stoning of Stephen by *Giulio Romano*, one of his best works (1523; covered).

In the neighbouring Via Bosco is the church of *Santissima Annunziata di Portoria* or *Santa Caterina* (Pl. G, 6), with a fine Renaissance portal (1521) and the reliquary of St. Catharine of Genoa (d. 1510). Adjoining it is the large *Ospedale di Pammatione*, in front of which is a fountain with a bronze statue of the boy Battista (p. 71) by *Gianti*.

We now cross the viaduct (*Ponte Monumentale*) above the Via Venti Settembre (p. 76) and enter the S. part of the Corso Andrea Podestà (Pl. F, 7; fine views). From the Piazza Galeazzo Alessi (Pl. F, 8) we follow the Via Galeazzo Alessi to the W. to the church of —

***Santa Maria di Carignano** (Pl. E, 8; 174 ft. above the sea), begun by *Galeazzo Alessi* in 1552, but not completed till 1603. It is a smaller edition of the plan adopted by Michael Angelo and Bramante for St. Peter's at Rome. Here, however, a square ground-plan takes the place of the Greek cross of St. Peter's, and small lanterns represent the minor domes. Principal portal, 18th century.

Entrance. Second altar to the right, *Maratta*, 88. Blasius and Sebastian; 4th altar, *Franc. Vanni*, Communion of Mary Magdalen; 1st altar to the left, *Guercino*, St. Francis; 3rd altar, *Luca Cambiaso*, *Entombment. Baroque statues below the dome by *Pierre Puget* (St. Sebastian and the beatiſied Alessandro Sauli), *Parodi* (John the Baptist), and *David* (St. Bartholomew).

The *View from the highest gallery of the dome (870 ft. above the sea; 119 steps to the first gallery, thence to the top 180; easy and well lighted staircase) embraces the city, harbour, and fortifications, the well peopled coast (comp. p. 82), and on the S. the vast, ever-varying expanse of the Mediterranean. (Sacristan 25 c.; his attendance for the ascent unnecessary; best light in the morning.)

The *Ponte Carignano* (1718), spanning a street 100 ft. below, leads from the N.W. side of the church to the Piazza Sarzano (Pl. D, 7) and the harbour (p. 72). — In the opposite direction the Via Nino Bixio leads to the PIAZZA BIXIO (Pl. F, 8), among the gardens of which rises a large bronze statue of *General Nino Bixio* (1821-78), by *Pazzi* (1890).

To the E. of the Piazza Bixio, in a commanding situation in the Via Alessandro Volta, is the *Ospedale Sant' Andrea* (Pl. G, 9), established in 1888 at the expense of the Duchess of Galliera (p. 77), who is commemorated by a statue (by Monteverde; 1888) in the garden.

The broad VIA CORNICA (Pl. F, E, 8, 9), the prolongation of the Corso Andrea Podestà, descends from the Piazza Bixio towards the S.W. to the —

***Via di Circonvallazione a Mare**, a fine street, laid out in 1896-95 on the site of the outer ramparts, traversed by an electric tramway (No. 4, p. 68), and commanding beautiful views. It begins, as the *Via Odone*, at the Piazza Cavour (Pl. D, 6; p. 72) and passes the

docks mentioned at p. 73; then, under the name of *Corso Aurelio Saffi* (Pl. E-H, 9, 10), it ascends gradually, skirts the sea beneath the hill crowned by the church of Santa Maria di Oarignano (p. 83), and finally ascends the right bank of the Besagno to the *Ponte Pila* (Pl. H, I, 7; p. 76), whence it is continued by the *Via Canevari*, leading to the *Campo Santo* (p. 85).

The ROAD TO NERVI (carriage-tariff, see p. 68), the E. continuation of the *Via Venti Settembre* (p. 76), forks beyond the *Piazza Tommaseo* (Pl. K, 8). The main road, at present served by an omnibus-line only, runs due E. viâ the *Collina d'Albaro*. In *San Francesco d'Albaro*, at the top of the ridge, are the house occupied by Lord Byron in 1822-23 (*Via Albaro* 10), the *Palazzo del Paradiso* (16th cent.), the *Villa Cambiaso* (1567), and other fine country-houses. — The alternative route (electric tramway, No. 8, p. 68) describes a wide curve to the N. of the hill (fine retrospect of Genoa) and proceeds viâ *San Martino d'Albaro*.

From *Sturia* (28 ft.; p. 87), where the routes reunite, we skirt the coast, with continuous fine views of both *Rivieras* (p. 85), to the station of *Quarto* (p. 87). A small monument near the station marks the point of embarkation of 1000 Garibaldians for Marsala in 1860. Thence viâ *Quinto* to *Nervi* (p. 87).

e. From the Piazza Corvetto to the Piazza Manin. Via di Circonvallazione a Monte. Castellaccio. Campo Santo.

The *Via Assarotti* (p. 82) ascends from the *Piazza Corvetto* to the N.E., passing the church of *Santa Maria Immacolata* (Pl. G, 4; 1856-73), to the *PIAZZA MANIN* (Pl. I, 4; 330 ft. above the sea). On the W. side of this piazza begins the **Via di Circonvallazione a Monte*, a magnificent route laid out since 1876 on the hills at the back of the town (electric line No. 2, see p. 68). It skirts the hillside to the W. in long windings, under various names (*Corso Principe Amedeo*, *Corso Solferino*, *Corso Magenta*, *Corso Paganini*), and leads to the *Spianata Castelletto* (Pl. E, 3), commanding one of the finest views of Genoa. Here it takes the name of *Corso Firenze* and runs to the N. to the church and cable-car station (No. 1; p. 68) of *San Nicolò* (Pl. E, 1). It then sweeps round above the poor-house (p. 85) and the charmingly situated *Castello d'Albertis* (Pl. C, D, 1), a villa in the style of a mediæval castle, to the *Corso Ugo Bassi*, whence it winds down under various names to the *Piazza Acquaverde* (p. 81). The electric line avoids some of the curves by a tunnel.

From the *Largo della Zecca* (Pl. D, 3; p. 79) the cable-tramway mentioned at p. 68 ascends through a tunnel in 7 min. to S. Nicolò (see above; change of carriage) and thence in 7 min. more through orchards to the loftily-situated *Castellaccio*. The site of the upper terminus of the line (ca. 1020 ft.; *Ristorante Bereguardo*, very fair) commands a beautiful view of the valley of the Bisagno and the *Campo Santo*. A little higher up is the *Hôtel-Restaurant Right* (1070 ft.; closed at present), with a magnificent **View of Genoa and the coast from Savona to the promontory of Portofino*. A more extensive view is obtained immediately below the old *Fortè Castellaccio* (1252 ft.), 5 min. farther up.





A steep paved path, beginning at the Trattoria dei Cacciatori, a little to the W. of the Hôtel Righi, descends in 20 min. to the church of *San Nicolò* (p. 84).

The older line of roads, diverging to the left at the *Spianata Castelletto* (p. 84), is known as the *Via di Circonvallazione a Monte Inferiore*. The first part of it, named the *Corso Carbonara*, leads to the *Albergo dei Poveri* or poor-house (Pl. D, E, 1, 2; 800 ft. above the sea), which has room for 1800 persons. It then takes the name of *Corso Dogali* and rejoins the main thoroughfare at the Castello d'Albertis, adjoining the upper entrance to the *Botanic Garden* (p. 80).

The **Campo Santo* or *Cimitero di Staglieno* (open daily 9-6, in winter 10-5; electric line 5, p. 68) is reached from the Piazza Mannin (p. 84) by the new Via Montaldo, which leaves the city by the *Porta San Bartolomeo* (Pl. I, 3, 4) and then descends (views) to the N. into the *Valley of the Bisagno* and to *Staglieno* (p. 336). About $\frac{1}{2}$ M. farther on ($1\frac{1}{2}$ M. from the town) is the entrance to the cemetery, which was laid out by *Reasco* in 1844-51 and stretches up the slope on the N. bank of the Bisagno. We first enter a large rectangular space, with sumptuous single monuments in the recesses of the arcades, and beyond that is an oval space, with rows of monuments in the recesses. Flights of steps and broad inclined planes lead up to the upper galleries, the central point of which is a rotunda, with a dome borne by monolithic columns of black marble. Above the rotunda, to the N.E., close to the steep hillside, is the tomb of Giuseppe Mazzini (d. 1872). — In returning, we may use the electric line (No. 10) along the *Via di Circonvallazione a Mare* (p. 89).

17. From Genoa to Ventimiglia. Riviera di Ponente.

84 M. RAILWAY in $4\frac{3}{4}$ -7 hrs. (fares 17 fr. 55, 12 fr. 25, 7 fr. 90 c.; express 19 fr. 80, 13 fr. 50 c.). The 'train de luxe' from Vienna to Cannes (p. 20) performs the journey in about 4 hrs. (1st class fare 25 fr. 90 c.). In winter a dining-car (dég. $3\frac{1}{2}$, D. $4\frac{1}{2}$ fr.) is attached to the first express from Genoa and the noon express from Ventimiglia. — This tour by road (103 M.) is strongly recommended to *Cyclists*. — *Electric Tramway* to Pegli, see p. 68.

During the 19th century the Riviera suffered from *Earthquakes* in 1818, 1831, 1854, and 1887. On the last occasion repeated shocks were felt in the district between Nice and Finalmarina (p. 87). The increasing intervals between the outbreaks render a speedy recurrence of the disturbances very unlikely.

The remarks at p. 66 on the luxuriant flora apply especially to the *Riviera di Ponente*. The railway penetrates the numerous promontories by tunnels.

$2\frac{1}{2}$ M. *San Pier d'Arena* or *Sampierdarena*, the W. suburb of Genoa, projecting far into the sea, has 34,084 inhab. and numerous palaces, including the *Pal. Spinola* and the *Pal. Scassi* (formerly *Imperiali*), both probably by Gal. Alessi, the latter with a beautiful garden. The church of *Santa Maria della Cella* contains frescoes of the Genoese school. Large sugar-refinery.

3 M. *Cornigliano-Ligure* (Grand Hôtel Villa Rachel), with numerous villas (Villa Raggio, finely situated on the coast). Engl. Ch. Serv. in April and May.

4½ M. *Sestri-Ponente* (*Albergo-Ristorante della Grotta*, R. from 2, pens., incl. wine, from 7 fr.), with 17,225 inhab., also has a number of villas (Villa Rossi, with fine garden), a church adorned with frescoes, manufactories, and wharves.

6 M. *Pegli*. — *Hotels*. *GRAND HÔTEL MÉDITERRANÉE, in the Palazzo Lomellini, with hydropathic and electro-therapeutic arrangements, lift, steam-heating, and large and fine garden, R. 3¼-7¼, B. 1½, déj. 8, D. 6, pens. 6-12 fr., sea-bath 60 c; *GR. HÔTEL PEGLI (English landlady), R. from 4, B. 1½, déj. 8½, D. 5, pens. from 8 fr., these two on the coast. — HÔTEL-RESTAURANT DE LA VILLE, opposite the station, R. 2-5, B. 1½, déj. 3, D. 4½, pens., incl. wine, from 7 fr.; *PENS. BEAUREGARD, *Passeggiata dei Villini*, English. — *Caffè Milano*, *Ristorante Andrea Doria* (rooms), both unpretending. — *Physicians*, see under Genoa, p. 69; also *Dr. Wagner*, Grand Hôtel Méditerranée — *English Church* (*St. John*), with services in winter. — *Electric Tramway* to Genoa, No 11, p. 63.

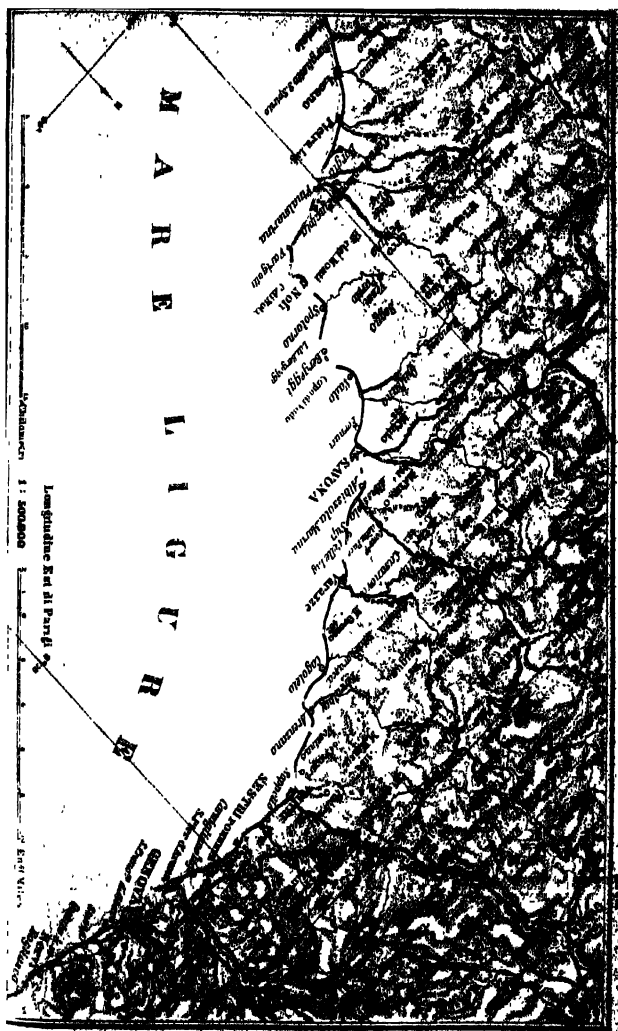
Pegli (20 ft.), with 9226 inhab., a much visited summer sea-bathing place, is cooler and moister than the W. wintering-places on the Riviera and is itself visited as a winter-station by nervous sufferers.

Numerous beautiful walks in the wooded valleys and on the hill-slopes lend a peculiar charm to Pegli, as compared with places on the Riviera, better protected by the mountains but more hemmed in. The *Passeggiata dei Villini*, in the grounds of the former Villa Elena, may be specially mentioned (fine views). Among the villas are the *Villa Rostan*, with grounds in the English style, the *Villa Pignone*, and the *Villa Doria* (permesso in the Pal. Doria in Genoa). The chief attraction is, however, the —

**Villa Pallavicini* (open on week-days 10-3, on Sun. & holidays 9-2; closed on Frid., Maundy Thursday, Easter, Whitsunday, All Saints Day, and Christmas). The entrance is immediately to the left of the exit from the station; permessi are obtained at the steward's office, where visitors write their names in a book and receive a guide (fee 1-2 fr.). The visit takes about 2 hrs.

The grounds extending along the slopes of the coast display a profusion of luxuriant vegetation and afford delightful prospects of Genoa, the sea, the coast, and the mountains. On the highest point (to which visitors should insist upon proceeding) stands a castle in the mediæval style with a tower (*View). Around it are indications of a simulated siege. Farther on is a stalactite grotto with a subterranean piece of water; under the bridge a striking glimpse of the lighthouse of Genoa and the sea. There are also summer-houses in the Pompeian, Turkish, and Chinese styles, an obelisk, fountains, surprise water-works, etc. The gardens contain fine examples of the vanilla, cinnamon, and camphor plants, sugar-canes, palms, cedars, magnolias, and azaleas.

7½ M. *Prè*, a ship-building place; 8½ M. *Voltri* (Gallo; Villa), a town with 14,816 inhab., at the mouth of the *Gerusa*, near which is the *Villa Brignole-Sale* (new *Galliera*). — Numerous tunnels and bridges over small coast-streams.



13 M. Arenzano (*Grand Hôtel*, closed at present; *Albergo Roma*), a retired and sheltered spot (pop. 8957), with the fine park of Marchesa Pallavicini; beautiful retrospect towards Genoa. The climate resembles that of Pegli.

15½ M. Cogoleto, erroneously described as the birthplace of Columbus (p. 81). — 20 M. Varasse (*Hôt. Torretti*), with 9816 inhab., is a busy ship-building place, visited as a bathing-resort. The coast on both sides of it is rocky. Numerous cuttings and tunnels. — 22 M. Celle. — 24½ M. Albissola, at the mouth of the *Sansobbia*, where pottery is largely manufactured, was the birthplace of Popes Sixtus IV. and Julius II. (Giuliano della Rovere).

27 M. Savona (83 ft.; *Railway Restaurant: Alb. Svizzero*, R. 3¼ fr.; *Roma*, R. 2½, omn. ½ fr., both well spoken of; *Italia*), a town with 88,648 inhab., is charmingly situated on the *Letimbro* amidst lemon and orange gardens. The busy harbour is commanded by a fort. The *Penitenziario* incorporates some remains of the old cathedral, destroyed in 1542. The new *Cathedral* (of 1604) contains a picture by Lod. Brea, a marble cross by G. A. Molinari (1499), and a Renaissance pulpit by Molinari and Ant. Aprile of Lombardy (1522). Opposite is the *Ateneo* (unfinished), built for Julius II. by Giul. da Sangallo. The handsome theatre, erected in 1853, is dedicated to the poet *Chiabrera* (1552-1637), a native of the place. The oratory of *Santa Maria di Castello* has a large altar-piece by Vinc. Foppa and Lod. Brea, with a portrait of the donor, Giuliano della Rovere (1490; injured). There is a small picture-gallery in the *Ospedale Civile* (open on Sun. & Thurs., 10-4). The church of *Madonna degli Angeli* affords a fine view of the town. — British Vice-Consul, Ottavio Ponzone. — *Church Seamen's Institute* for British sailors (services on Sun. and Tues., concert on Wed.).

Santuario, see p. 48. From Savona to Turin, see pp. 48, 47; to Alessandria, see p. 50.

30½ M. Vado, the *Vada Sabatia* of the Romans. — On this side of (32 M.) *Bergeggi* we obtain a *Retrospect of the Riviera as far as Genoa. Then a tunnel and galleries, through the arches of which are seen the sea and the islet of *Bergeggi*, once the seat of a celebrated monastery. The construction of the line was difficult here; the tunnels become longer. — 34 M. Spotorno, with an excellent bathing beach.

36 M. Noli (*Ristor. d'Italia*, with bedrooms), a small and ancient town, charmingly ensconced among vineyards and olive-groves, has picturesque narrow streets, ancient towers, and the ruins of a castle. The small Romanesque basilica of *San Paragorio*, near the station, dates from the 11th century. — The *Capo di Noli*, 3 M. to the S., commands a wide view (adm. to the signal-station by ticket only).

42 M. *Finalmarina* (*Albergo Garibaldi*, poor) is the seaport and principal part of *Finale*, which consists of three different villages; it contains a cathedral by Bernini, in an elaborate baroque style.

To the left lies *Finalborgo*, the oldest part, with a castle; and towards the E. is *Finalpia*. In the neighbourhood are interesting caverns, with prehistoric remains.

47½ M. *Loano*, with a ruined castle. To the right of the line is the suppressed monastery of *Monte Carmelo*, erected by the Dorias in 1609 and commanding a fine view. The large twelve-sided church of the village was also erected by the Dorias. — Beyond (49½ M.) *Ceriale*, with its market-gardens, the mountains recede.

52½ M. *Albenga* (*Rail. Restaurant; Albergo d'Italia, Vittoria*, both Italian), the *Albingaunum* of the Romans, is an ancient town (6231 inhab.) and episcopal see. Several châteaux of the old noblesse with lofty towers, and the Gothic cathedral with towers and elegant façade, are all of brick. The latter contains a ceiling-painting of the Resurrection, by Sante Bertelli (1892). Romanesque baptistery. Near the town are the remains of a Roman bridge (*Ponte Lungo*). — From Albengo to *Gareggio*, see p. 47.

To the left lies the rocky island of *Gallinaria*, crowned with a tower. — The train quits the coast and traverses olive-groves, vineyards, and orchards. It crosses the *Centu* and skirts the promontory of *Santa Croce*. Several tunnels.

57 M. *Alassio*. — *Hotels*. **GRAND HÔTEL D'ALASSIO*, with steam-heating, R. 8½-5, B. 1¼, déj. 8, D. 4½, pens. 8-12 fr. (L. extra), omn. 1 fr.; **HÔTEL SALISBURY*, patronized by the English, pens. 8-12 fr. (these two of the first class); *SAVOY HOTEL; HÔTEL SUISSE*, R. 8, B. 1¼, D. 8½, pens. 7-8 fr.; *HÔTEL BELLEVUE; HÔTEL DE LA MÉDITERRANÉE*, pens. 6-7 fr., on the shore, with garden; *CONCORDIA*, pens. 7 fr., well spoken of; *VICTORIA*, an English family hotel, pens. from 8 fr.; *HÔTEL D'ITALIE ET PENSION DES ANGLAIS*, R. from 1½, B. 1¼, déj. 2, D. 8, pens. from 6 fr. — *PENSION VILLA LUIGIA*, pens. 7½ fr.; *PENS. VAL D'OLIVO* (English), 7½-11 fr. — Banker, House Agent, etc., *Walter Congreve* — *English Church*.

Alassio (16 ft.), a seaport with 5247 inhab., has a fine sandy beach, extending as far as *Laiqueglia*. It is frequented in summer as a bathing-place, and in winter as a health-resort, especially by English visitors. A pleasant promenade skirts the beach.

58 M. *Laiqueglia*. Restrospect of the *Capo Santa Croce*. The train penetrates the *Capo delle Mele* by means of a long tunnel. — 60½ M. *Andora*. Several tunnels. — 63½ M. *Cervo*, picturesquely situated on the slope. — 64 M. *Diano Marina* (Gr.-Hôt. *Paradis*, with sea-baths), in a fertile plain, was the central point of the great earthquake of February, 1887, but has since then been largely rebuilt (2020 inhab.). It is frequented in summer as a bathing-place by the Italians. To the right, inland, is *Diano Castello*. — The train enters a more extensive plain, in which *Oneglia* and *Porto Maurizio* are situated.

68½ M. *Oneglia* (*Rail. Restaurant; Grand-Hôtel Oneglia*, pens. from 8 fr.; *Hôt. Victoria; Alb. del Vapore*), with 8252 inhab. and a shallow harbour, carries on a busy trade in olive-oil. The prison near the station resembles a church. Sea-bathing establishment
From *Oneglia* to *Ormea*, viâ the *Col di Nava*, see p. 48.

M A R E L I G U R E

Longitudine N. di Parigi 36°

1:500,000

1:500,000

1:500,000



The train crosses the broad and stony bed of the *Impero*, which the road crosses to the left by a suspension-bridge. — 70 M. **Porte Maurizio** (*Hôtel de France*, at the station; *Commercio*, in the town), with 7207 inhab. and a good harbour, is most picturesquely situated on a promontory amidst dense olive-groves. Olive-oil is the staple commodity, the finest kinds being produced here and at Oneglia. Porto Maurizio, with a fine domed church and a charming Giardino Pubblico, is visited for sea-bathing.

73 M. *San Lorenzo al Mare*. The low, massive towers which rise at intervals along the coast to the right of the line, some of them converted into dwelling-houses, were erected in the 9th and 10th centuries. — 77½ M. *Santo Stefano-Rivaligure*. To the right on the hill is the fortified *Santo Stefano*. The train crosses the *Taggia*, beyond which is (79½ M.) the station of *Taggia*.

The picturesque little town of *Taggia* (omn. from San Remo, p. 80) lies 2½ M. up the valley of the river. *Giov. Dom. Ruffini* (1807-81), poet and patriot, lived here from 1875 till his death. The road goes on via (7 M.) *Badalucco*, at the beginning of the San Remo aqueduct, and *Montalto* to (12½ M.) *Trivora*, finely situated among the mountains.

Beyond a short tunnel a valley on the right affords a charming view of *Bussana Vecchia*, romantically perched on a hillock. The ruins of this village, which was completely destroyed by the earthquake of 1887, are worth visiting (key of the ruined church at *Bussana Nuova*, 1½ M. lower down). The village opposite is *Poggio*, which first becomes visible. Then a tunnel under the *Capo Verde*.

84¼ M. **San Remo**. — The Railway Station (Pl. C, 4; *Restaurant*) lies on the W. bay, a few hundred yards beyond the new town.

Hotels & Pensions The better houses have electric light; nearly all have gardens. *On the W. Bay*, in an open situation: ***WEST END HOTEL** (Pl. g; A, 4), Corso Ponente, R. 8½-9½, B. 1½, déj. 4, D. 6, pens. 10-18, omn. 2 fr.; ***GR. HÔT. ROYAL** (Pl. e; B, 4), Corso dell' Imperatrice, R. 4-8, B. 1½, déj. 8½, D. 5, pens. 11½-18 fr.; **GR. HÔT. DES ANGLAIS** (Pl. b; B, 4), Corso dell' Imperatrice, R. from 5, B. 1½, déj. 4, D. 6, pens. from 9 fr.; **GR. HÔT. DE LONDRES** (Pl. c; A, 4), Corso Ponente, R. from 4¼, B. 1½, déj. 8½, D. 5, pens. from 10 fr.; all these of the first class, with lifts, the last two frequented by the English. — ***HÔT.-PENS. QUISIANA** (Pl. q; A, 4), above the Corso Ponente, with lift, R. 4-6, D. 5, pens. (l. extra) 8-14 fr.; ***EDEN HOTEL** (Pl. l; A, 4), Corso Ponente, R. from 4, B. 1½, déj. 8, D. 4½, pens. from 8 fr.; **HÔT. IMPERIAL**, Corso dell' Imperatrice, pens. 7-12 fr. — Less pretentious: ***HÔT.-PENS. PARADIS ET DE RUSSIE** (Pl. f; B, 4), Corso dell' Imperatrice, with steam-heating, R. from 3, B. 1¼, D. 4, pens. 8-10 fr.; **PENS. FAULSTICH** (Pl. d; A, 4), Corso Ponente, pens. 7-10 fr.; **HÔT.-PENS. BRISTOL** (Pl. i; B, 4), Corso dell' Imperatrice, R. from 3, B. 1½, déj. 2½, D. 4, pens. from 7½ fr.; **HÔT. PAVILLON** (Pl. k; A, 4), Corso Ponente, R. 4, B. 1¼, déj. 8, D. 8½, pens. 7½-10 fr., frequented by the English. — *In the Via Berigo*, in an elevated situation: ***SAVOR HOTEL** (Pl. s; B, 8), with lift and steam-heating, R. 4½-9½, B. 1½, déj. 8½, D. 5, pens. 10-18 fr., first-class; **HÔT.-PENS. BELVEDERE** (Pl. y; B, 3), **PENS. BELLAVISTA** (Pl. be; B, 3), **ENGLISH PENSION** (Pl. m; B, 3), all three English. — *Near the Station and in the New Town*: ***HÔT. DE PARIS** (Pl. a; C, 4), Corso dell' Imperatrice, with lift, R. 4-5, B. 1½, déj. 8, D. 4, pens. 10-12 fr.; ***HÔT. D'EUROPE ET DE LA PAIX** (Pl. a; C, 4), with lift, R. from 3¼, B. 1½, déj. 8, D. 4½, pens. from 8½ fr.; ***HÔT. COSMOPOLITAN**

(Pl. z; C. 4), Via Roma, R. 3-5, B. $1\frac{1}{4}$, déj. 3, D. 4, pens. 7-10 fr.; *Hôtel Métropole & Terminus* (Pl. o; C. 4), Via Roma, R. 2-3, B. $1\frac{1}{4}$ - $1\frac{1}{2}$, déj. 3, D. 4, pens. 6-8 fr.; *CENTRAL ET DU COMMERCE* (Pl. co; C. 8), Via Andrea Carli, with café-restaurant and bowling-alley, recommended to passing tourists, R. from $2\frac{1}{2}$, B. 1, déj. 3, D. incl. wine 4 fr.; *Hôt. de la Reine*, Corso dell'Imperatrice, adjoining the Giardino Pubblico; *Hôtel National*, Via Vitt. Emanuele, R. $2\frac{1}{2}$ - $4\frac{1}{2}$, B. $1\frac{1}{4}$, déj. 2, D. 3, pens. 6-8 fr., unpretending; *Hôt. Sanremo Molinari*, Via Roma; *Hôt. Grande Bretagne*, Via Vitt. Emanuele, these two quite Italian. — *On the E. Bay*, in a sheltered and quiet situation: *Grand Hôtel Bellevue* (Pl. p; F. 1), adjoining the Villa Zirio, with lift, R. from $4\frac{1}{4}$, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. from 12 fr.; *Gr.-Hôt. de la Méditerranée* (Pl. w; F. 2), with lift, R. 8-7, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. 9-14 fr.; *Gr.-Hôtel Victoria* (Pl. x; F. 2), R. $4\frac{1}{2}$ - $7\frac{1}{4}$, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. 9-14 fr., these three in the Corso Felice Cavallotti; *Gr.-Hôtel de Nice* (Pl. t; E. 2), Corso Garibaldi, with lift, R. $3\frac{1}{2}$ -6, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. 5, pens. 9-14 fr.; all these of the first class. *Hôt. de Rome* (Pl. v; F. 2), Corso Felice Cavallotti, with lift, R. $3\frac{1}{2}$ -5, B. $1\frac{1}{2}$, déj. 3, D. $4\frac{1}{2}$, pens. 7-11 fr., well spoken of. *Plainer*: *PENS. VILLA LINDENHOF* (Pl. r; F. 2), near the sea, pens. 8-12 fr.; *PENS. ZAHN* (SCHWEIZERHOF; Pl. u, E. 2), Corso Garibaldi, pens. 8-10 fr.; *PENS. DU PARC*, Via di Francia (Pl. D, E, 2), pens. 6-9 fr.; *PENS. DES ETRANGERS*, Corso Garibaldi. — *SANATORIUM RIVIERA* (Pl. h; D, E, 2), in a lofty situation near the Via Petrolgallo.

In summer only the *Hôt. de Paris*, *Hôt. Central*, *Hôt. National*, *Hôt. Sanremo*, *Hôt. Grande Bretagne*, and *Pens. du Parc* are open.

Apartments (comp. pp. xx, xxx). Suites of apartments are to be found in the Via Vittorio Emanuele, Corso dell'Imperatrice, Via Feraldi, Corso Garibaldi, Via Umberto, and Via Roma. Those in other parts of the town are less desirable, owing to the coldness of the streets. *VILLAS* abound; rent for the winter 1500-12,000 fr., including furniture and other requisites (distinct bargain necessary). Lists of apartments and villas at the *Anglo-American Agency* (late *Agence Congreve*), Via Vitt. Emanuele 16, and at the *Agence Bencke et Heywood*, in the same street.

Cafés-Restaurants. *Roma*, Via Roma (band in the evening); *Commerce*, in the *Hôt. Central*, see above; *Europleon*, Via Vitt. Emanuele; *Cavour*, Via Vitt. Emanuele 18, *Maison Dorée*, Via Umberto, these two simple. — **Confectioners.** *Theuss*, facing the Giardino Pubblico.

Music in the *Giar. Pubblico* on Sun., Tues., & Thurs. afternoon. — **Operas** at the *Teatro Principe Amedeo* (Pl. D, S) from 1st Jan. to Easter. — *Music Hall* at the *Berliner Restaurant*, Via Vitt. Emanuele 27.

Carriages. Drive in the lower town 1 fr., with two horses $1\frac{1}{2}$ fr. (at night $1\frac{1}{2}$ or $2\frac{1}{2}$ fr.); per hour 2 or 3 fr. (at night 3 or $3\frac{1}{2}$ fr.); drive in the upper town, $1\frac{1}{2}$, 2, 2, or 3 fr.; per hour $2\frac{1}{2}$, $3\frac{1}{2}$, 3, or 4 fr. If luggage over 40 lbs., each box $\frac{1}{2}$ fr. One-horse carr. to the Madonna della Costa 3 fr.; the same, returning by the Via Barragallo, 8 fr.; to Mentone 30 fr. — **Donkey** per day 5, half-day 3 fr., and gratuity. — **Boat** per hour for 1 person 1 fr., for several 2 fr. and fee (bargaining advisable).

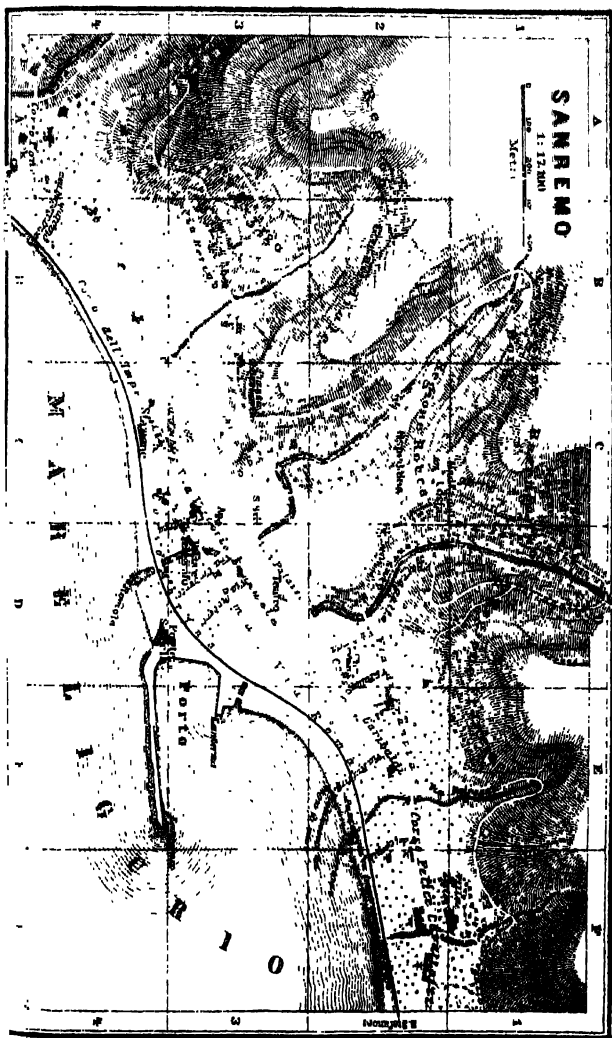
Omnibus through the town every $\frac{1}{2}$ hr. (10 c.); from Piazza Colombo to Foggia at 7 and 10 a.m. and at 5 p.m. (50 c.), to Ceriana at 2 p.m. (1 fr.), to Ospedaletti at 6.30 and 10.30 a.m. and 1.30 and 4.30 p.m. (30 c.), to Bordighera at 10 a.m. and 4 p.m. (80 c.).

Post and Telegraph Office (Pl. D, S), Via Roma, in the Casa Piccone; open 8 a.m. to 9 p.m. (till midnight from Dec. 1st to April 30th).

Bankers. *Assolciati*; *Eubino*; *Mombello, Debrand, & Co.*; *Agence Congreve*, all in the Via Vitt. Emanuele; *The Bank*, Corso dell'Imperatrice 4.

Tourist Agents. *Theas, Cook & Son*, at the *Agence Bencke et Heywood*; *Messrs. Cass & Son*, at the *Agence Congreve*.

Shops. **Booksellers:** *Diemer*, Corso Garibaldi 30; *Gandolfo*, Via Vitt. Emanuele 31, both with lending-libraries; *Fischer*, Via Vitt. Emanuele 23. — Among the specialties of the place are inlaid wood (*Assest, Di Lusa*, Via Vitt. Emanuele) and the perfumes manufactured by *Ajcardi*.



Physicians. English, *Dr. Freeman*, Villa delle Palme; *Dr. Foster*, Villa Lambert; *Dr. Blackie-Smith*, Villa Victoria; *Dr. Hort*, Villa Primavera; *Dr. Orichon-Miller*, Via Vitt. Emanuele 18; *Dr. Little*, Il Bel Soggiorno, Berigo. German, *Drs. Secchi, Rietz, Pohl, Baur, De Ponte, Wauer, Kucheln*, and *Chirfass*; Italian, *Drs. Bobone, Martinucci, Ameglio*, and *Ansaldo*. — **Dentists:** *Whiting*, Via Vitt. Emanuele 19; *Martini*, Via Francia; *Powers*, Via Acquasclati 1; *Armaidi*, Via Privata. — **Chemists.** *Squire*, Via Vittorio Emanuele 17; *Pottemann & Wiedemann*, Via Vitt. Emanuele 10 (Pl. Ap.; C 8), undertake chemical and microscopical analyses; *Jordan*, Via Vitt. Emanuele 28. — *German Hospital*, in the Villa Maddalena, Via Petrogallo (Pl. D K; F, 1). — **Baths** in the Via Privata and in the *Stabilimento del Bagno di Mare* (Pl. E, 2), Passeggiata Imperatore Federico.

British Vice-Consul, *Mosey Turton, Esq.* — **U.S. Consular Agent**, *Signor Alberto Ameglio*, Villa Bracco.

English Churches. *St. John the Baptist's*, Via Roma. — *All Saints'*, Corso dell'Imperatrice; chaplain, *Rev. O. Daniel*. — *Scottish and American Church* (Presbyterian Service), Corso dell'Imperatrice 4.

Golf Links (9 holes) at *Arma di Taggia*, near Taggia (see pp. 89, 90).

Climate. San Remo is sheltered by an unbroken semicircular hill rising from the *Capo Nero* to the *Piano Carparo* (3000 ft.), culminating in the *Monte Caggio* (3575 ft.) and *Monte Bignone* (4280 ft.), and descending thence to the *Capo Verde*, its summit being nowhere more than 4 M. distant in a straight line. The N. winds are, therefore, entirely excluded from this favoured spot, especially as a double range of Alps rises behind the town a little farther back, while the force of the E. and W. winds is much broken. Violent E. winds, however, frequently occur at the end of February and the beginning of March, and the 'Mistral' is also an unwelcome visitor at this season. — To consumptive and bronchial patients the E. bay is recommended on account of its sheltered situation and humid atmosphere, while sufferers from nervous and liver complaints will find the dry and stimulating air of the W. bay more beneficial. — The mean temperature of the three winter months is 51° Fahr.

San Remo, a town of 20,027 inhab., lies in the middle of a beautiful bay, 5½ M. long, embosomed in olive-groves that cover the valleys and lower slopes and give place higher up to pines and other conifers. It has been a health-resort since 1861.

The crowded houses of the old town occupy a steep hill between the short valleys of the *Torrente del Convento* and the *Torrente di San Romolo*. A smaller quarter named *Castigliuoli* lies to the W. of the latter stream. These older parts of the town consist of a curious labyrinth of narrow lanes, flights of steps, archways, lofty and sombre houses, and mouldering walls. The arches which connect the houses high above the streets are intended to give them stability in case of earthquakes. Vines are frequently seen clambering up the houses and putting forth their tendrils and leaves on the topmost stories.

The new town, occupying the alluvial land at the foot of the hill, contains all the public buildings. The long *Via Vittorio Emanuele* (Pl. C, D, 3), with its numerous shops, is the chief centre of traffic. To the S.E. is the fort of *Santa Tecla* (Pl. D, 3, 4; now a prison), constructed by the Genoese to defend the small harbour, which is sheltered by a sickle-shaped BREAKWATER 1800 ft. in length. A survey from the parapet of this Molo will convey an idea of the sheltered position of San Remo.

The *Via Vitt. Emanuele* leads to the small *Giardino Pubblico* or *Giardino Maria Vittoria* (Pl. C, 3; concerts, see p. 90), and to the **Corso DELL' IMPERATRICE* (Pl. B, C, 4), on the W. bay, which is planted with palms (benches). This magnificent promenade, the favourite winter-resort of the visitor, skirts the railway and the sea, terminating towards the W. in the beautiful *Giardino dell' Imperatrice* (Pl. A, B, 4), laid out, like the *Corso* itself, at the expense of the Empress Maria Alexandrowna of Russia (d. 1880). Beyond the garden the promenade is continued by the *Corso Ponente* (Pl. A, 4).

A delightful drive (tariff, see p. 90) is afforded by the **Via Buriago* (Pl. A, B, C, 4-2), which diverges to the N.W. from the *Corso Ponente* and ascends the valley of the *Torrente della Foce*. It then turns to the E. and, flanked by beautiful gardens, winds along the hillside, finally descending in a sharp curve to the *Giardino Pubblico*. About the middle of this road lies the —

VILLA THIEM (Pl. A, 4), on the left, containing the valuable **Picture Gallery* of Herr Ad. Thiem. The collection consists mainly of Netherlandish works and is especially rich in portraits and landscapes by the great masters of the 17th century. It is open to the public on Tues. & Thurs., 11-12 (adm. 1 fr., devoted to charitable purposes), but lovers of art will probably obtain admission at other times also.

The *VESTIBULE* contains a fine old Persian carpet and two Flemish tapestries (18th cent.). On the *STAIRCASE*, adorned with German and Italian carvings: *Hans Memling*, **Madonna*; *Tintoretto*, *Venus*; *Crivelli*, *Saints*. — A Renaissance door (from Bologna), leads into the —

PICTURE GALLERY, which is lighted from the roof. Among the best pictures are the following: — *Rogier van der Weyden*, *Adoration of the Child*; *Dirck Bouts*, **Crucifixion*, **Christ at the house of Simon the Pharisee*; *Style of B. van Orley*, *Annunciation*; *Rachel Ruysch*, *Flowers*; *A. van Beyeren*, *Fruit, Fish*; *Jan Fyt*, **Fish and fruit*, **Dead game*, **Poultry*; *W. Kaif*, *Still-life*; *G. Terburg*, *Portrait*; *G. Horst*, *Fruit*; *A. van Ostade*, *Pig-killing*; *Is. van Ostade*, *Laughing peasant*; *P. de Hooch*, *Interior* (1658); *J. van Ruydael*, *Oaks by the water-side* (evening-light; an early work, ca. 1648), *Landscape* (ca. 1660), *Coast-scene*; *W. Heda*, *Breakfast-pieces*; *A. van Dyck*, **Full-length portrait of the Marchesa Geronima Spinola-Doria* (the gem of the collection); *J. van Goyen*, *Landscape, Skating scene*; *J. van der Heyde*, *Hill-town*; *Jac. Backer*, **Portrait*; *Jan Vermeer van Delft*, *Interior*; *Teniers the Younger*, *Landscape*; *M. d'Hondcoester*, *Poultry*; *Frans Snyder*, **Cock-fight*, **Kitchen-table*; *J. D. de Heem* (more probably *Mahus*), *Breakfast-table*; *Jan Steen*, *After the breakfast*. — Also: *Ercole de' Roberti*, **St. Jerome*; *Fr. Clouet*, *Diana of Poitiers* (?). — In the *PRIVATE APARTMENTS*: *Master of the Death of the Virgin*, *Triple altar-piece* in an antique frame (*Crucifixion, Saints, and Donors*); *Rembrandt*, **The Constable*, *portrait of a Dutchman* (1644); *S. de Vries*, *Dutch fleet in the Maas*; *Tiepolo*, *Allegory*; *L. Knaus*, *Five portraits*.

Farther to the E. and a little below the road is the fine palm-garden of the *Villa Parva* (Herr von Hüttner), to which visitors are admitted on Wed. & Sat., 10-12 and 2-4 (1 fr., for charitable purposes).

The *Via Borgo*, the N. prolongation of the *Via Berigo*, runs up one side and down the other of the *Romolo* valley, passing the *Madonna del Borgo* (Pl. B, 1). It then runs to the S.E. to the white dome-covered church of *MADONNA DELLA COSTA* (Pl. C, 2), which is

perched on the top of the hill as the keystone of the old town. The church is approached by alleys of cypresses and commands a fine view of bay and mountain. In front there is a large Hospital (Pl. C, 2).

From the Madonna della Costa the sheltered *Via Barragallo* (Pl. C, D, 1, 2) descends circuitously to the *Via di Francia* (Pl. D, E, 2).

The main thoroughfare of the quarters on the E. bay is formed by the *Corso Garibaldi* (Pl. D, E, 2) and its E. prolongation, the *Corso Felice Cavallotti* (Pl. E, F, 2). A little above the latter, next to the Bellevue Hotel, is the *Villa Villeneuve* or *Zirio* (no admission), where the dying Crown Prince Frederick William resided from Nov., 1887, to March, 1888. — The chief promenades in this quarter are the high-lying *Via Peirogallo* (Pl. E, F, 2, 1) and the quiet *Passeggiata Imperatore Federico* (Pl. E, F, 2), by the sea.

EXCURSIONS. A beautiful and easily reached point of view is the **Madonna della Guardia* (370 ft.) on *Capo Verde* (best view in the morning; carr. with one horse 8, with two horses 10 fr.). The ascent begins at the *Dasio Comunale*, about $1\frac{1}{4}$ M. to the E. of San Remo. The return from the church may be made by *Poggio* (see below). About 1 M. beyond the *Dasio Comunale*, on the other side of the embouchure of the *Arma*, a rough road diverges to the left, leading to *Bussana Vecchia* (p. 89). — To *Taggia*, see p. 80. — To *San Pietro*, 2 hrs. — A good road (omn., see p. 80) leads *viâ Poggio* (p. 89) to the ($8\frac{1}{2}$ M.) picturesque hill-town of *Ceriana* (1240 ft.). — A road leads through the charming valley of *San Martino* to the ($2\frac{1}{2}$ hrs.) prettily situated *Veresso*. — To *San Romolo* (2680 ft.), a summer-resort in the upper valley of the *Romolo*, a donkey-ride of $2\frac{1}{2}$ hrs. (8 fr.). This excursion may be continued *viâ* the ($\frac{1}{2}$ hr.) *Piano del Re* (3405 ft.) to the ($1\frac{1}{2}$ hr.) **Monte Bignone* (4280 ft.; panorama of the sea with Corsica to the S., and the Maritime Alps to the N.). — To *Coldirodi* (see below) by Ospedaletti 2 hrs.; or direct, by a very ancient road, 1 hr. — *Viâ Ospedaletti* to ($2\frac{1}{2}$ hrs.) *Bordighera* (omn., see p. 90). — *Viâ Bordighera* to *Dolceaqua* and *Isolabona* (p. 96; omn., see p. 90); the return may be made by *Bajardo* and *Ceriana* (see above).

The train passes through a tunnel under *Capo Nero*, while the road winds round the promontory high above the sea.

87 $\frac{1}{2}$ M. Ospedaletti. — Hotels. **HÔTEL DE LA REINE*, with lift and steam-heating, R. from 4, B. $1\frac{1}{2}$, déj. 4, D. 5, pens. from 8, omn. $1\frac{1}{2}$ fr.; *HÔT.-PENS. SUMER*, R. $2\frac{1}{2}$ -4, B. $1\frac{1}{2}$, déj. 8, D. 4, pens. 7-12, omn. 1 fr.; **HÔT. ROYAL GUGUËLMINA*, R. $2\frac{1}{2}$ -8, B. $1\frac{1}{2}$, déj. 8, D. 4, pens. 8-10 fr., patronised by the English (not adapted for invalids); *HÔT. MÉTROPOLE*, very fair, R. 8, B. $1\frac{1}{4}$, déj. $2\frac{1}{2}$, D. $3\frac{1}{2}$, P. 6-8 fr.; *HÔT.-PENS. BIVIERA*, pens. from 6 $\frac{1}{2}$ fr., Italian. — Also Private Apartments. — DR. OSTER'S SANATORIUM, comfortably fitted up. — *English Church Services* in winter. — Physicians, *Dr. Enderlin*; *Dr. Oster* (see above). — Concerts in the *Casino* (with restaurant and reading-room) on Mon. and Frid. at 2.45 p.m. — *Post & Telegraph Office* next the *Hôt. Métropole*. — Omnibus to San Remo and Bordighera, see p. 80.

Ospedaletti (10 ft.), in a sheltered and most favourable situation, with walks free from dust, has recently been converted into a winter-resort at great expense. This is the station for the loftily-situated (1 hr.) *Coldirodi* (880 ft.), the town-hall of which contains an inconsiderable picture-gallery.

91 M. Bordighera. — Hotels and Pensions (largely patronized by the English). On the *Strada Romana* (p. 84), named from W. to E.: **Grand Hôtel Ancor*, in a sheltered situation, with fine garden, R. from

1½, B. 1½, déj. 3½-4, D. 5-6, pens. 10-18 fr.; *HÔTEL ROYAL, R. 4-8, B. 1½, déj. 3½, D. 5, pens. 9-16 fr., both with lift, steam-heating, and electric light; *HÔTEL BELVEDERE, R. 5-6, B. 1½, déj. 3, D. 5, pens. 9-16 fr., in an open situation; HÔTEL DE LONDRES (Pl. e), English; PENS. COMSTANTIA (Pl. d), pens. 6-10½ fr.; HÔTEL BELLA VISTA (Pl. e), with fine view, R. 3½-6, B. 1½, déj. 3, D. 4, pens. 8-11 fr.; PENS. DU PARADIS, Strada dei Colli, pens. 8-9 fr. — In the Viale Imperatrice Federico: HÔTEL PENS. SAVOT (Pl. l), R. from 4, B. 1½, déj. 2½, D. 4, pens. from 10 fr.; *HÔTEL BORDIGHERA ET TERMINUS (Pl. b), with steam-heating, R. from 4, B. 1½, déj. 2½, D. 3½, pens. 8-8 fr. — Lower down, in or near the Via Vittorio Emanuele (see below) HÔTEL LOZERON (Pl. g), with a large garden, R. from 8, B. 1½, déj. 3, D. 4½, pens. 9-11 fr.; *GR. HÔTEL DES ÎLES BRITANNIQUES (Pl. h), R. 3-6, B. 1½, déj. 3, D. 4, pens. 8-12 fr.; *HÔTEL D'ANGLETERRE (Pl. f), with electric light and garden, R. 3-6, B. 1½, déj. 3, D. 4, pens. 7-10 fr.; HÔTEL WINDSOR, on the beach, ½ M. to the W. of the station, R. 4-7, déj. 2½, D. 4, pens. 7-10 fr.; HÔTEL COSMOPOLITAIN (Pl. m), at the station, with restaurant; PENS. DES OLIVIERS (Pl. i); PENS. JOLIE (Pl. k), Strada Margherita, pens. 6-7 fr.

In summer only the *Hôtel Windsor* and the *Pensions des Oliviers* and *Jolie* are open.

Restaurants. *Caffè-Ristorante Ligure*; *Caffè della Stazione*. — *Café: Berger*, Via Vitt. Emanuele.

Physicians: *Dr. Danvers*, *Dr. Hubbard* (English); *Dr. Sauer*, *Dr. Neumann*, *Dr. Herschel*, *Dr. Koch* (German); *Dr. Agnelli*, *Dr. Odelli*, *Dr. Boggio* (Italian). — **Dentists:** *Saltarelli*, *Viviani*. — **Chemists:** *Calvauna*, *Tassarotti*, *Balestra*.

English Church: *All Saints'*, Via Bischoffsheim, services at 8, 10.30, and 8; chaplain, *Rev. Arthur T. Barnett*, M.A.

Post & Telegraph Office, Via Vittorio Emanuele, open 8-12.30 and 2-8.30.

British Vice-Consul, *E. E. Berry, Esq.* — **Bankers:** *Giribaldi*; *The Bank* (also money-changer's); *Berry*, Casa Balestra (Engl. Banker); the last two are also agents for furnished apartments.

Palms & Flowers at *L. Winter's*, Via Vittorio Emanuele.

Cabs (for 1 or 2 pers.): per drive 1, with two horses 1½ fr.; per hour 2, 3 fr.; each addit. pers. 25 c. more; to *San Remo*, with stay of 1 hr., 10 or 15 fr., to *Mentone* 20 or 30 fr.

Omnibus via Ospedaletti to San Remo (8 a.m. and at noon), see p. 90. — **Electric Tramway** from the Piazza Maximi by the Via Vitt. Eman. to *Ventimiglia* (p. 96), every ¼ hr. in winter (45 or 30 c.).

Climate. The strangers' quarter is formed by the *Strada Romana*, now converted into a wide and dust-free promenade running along the slope through groves of pine and olive. Only its E. end is fairly sheltered, the rest being exposed to the dry coast-winds. Serious cases of illness are therefore not usually sent to Bordighera, which, in contrast to the other Riviera stations, is frequented mainly by convalescents and tourists. — The mean temperature of the three winter-months is 45° Fahr.

Bordighera (3886 inhab.), first brought into general notice by Ruffini's novel '*Dr. Antonio*', consists of an old upper quarter, on the higher ground of the *Capo Sant' Ampeglio*, and a new lower quarter between the coast-road (here named *Via Vittorio Emanuele*) and the *Strada Romana*. A new *Coast Promenade*, 1½ M. in length, constructed in 1900, extends from the foot of the rocky cape to the *Via Bischoffsheim*.

From the *Via Vittorio Emanuele*, in which stands the *Chiesa di Terrasanta*, built by Garnier, the new *Viale Imperatrice Federico* and other cross-streets ascend to the *Strada Romana* (the ancient

Via Aurelia), which ends on the W. at the Borghetto brook. This fine street affords charming views of the palm-gardens of the *Hôtel Angst* and the *Villa Etelinda* (built by Garnier). On its S. side, below the *Hôtel de Londres*, is the *New Museum*, or *International Free Library*, founded by Mr. Bicknell and containing a reading-room, a concert-hall, a small library, a unique collection of the flora of the Riviera, a collection of minerals, and an archaeological collection (including fragments and casts of the rock-inscriptions mentioned at p. 46). — A magnificent *View is obtained from the *Spianata del Capo*, on the top of the promontory, at the E. end of the road: to the left, the bay of Ospedaletti; to the right, Ventimiglia, Mentone, Cap Martin, Monaco, the Monte Esterel, and the snow-flecked Alps Maritimes.

Bordighera is famous for its floriculture (roses, carnations, anemones, etc.), which partly supplants olive-growing, and for its date-palms (*Phoenix dactylifera*), of which, however, the fruit seldom ripens sufficiently to be edible. Like Îles d'Hyère and Elophe (see *Basdeker's Spain*) Bordighera does a large business in supplying palm-branches to Roman Catholic churches for Palm Sunday and to Jewish communities for the Feast of Tabernacles. For the former purpose the leaves are bleached on the trees by being tightly bound up. — The finest palms are seen in the above-named gardens, in that of the *Villa Garnier* (to the E. of the town), at Herr Winter's *Vallone Garden*, $\frac{3}{4}$ M. to the E., near the Sasso bridge, and in the **Madonna Garden* at *Ruota*, $\frac{3}{4}$ M. beyond the bridge, belonging to the same owner and containing the celebrated Scheffel Palms (open at all hours).

From the Vallone Garden we may ascend the *Valley of the Sasso* (in dry weather) to the ($2\frac{1}{2}$ M.) *Aqueduct* and return thence to (1 M.) Bordighera along the conduit. — Another pleasant walk is afforded by the *Strada dei Colli*, to the N. of the old town. At the end of the road, immediately beyond the *Villa Biancheri*, a footpath leads to the left to the *Torre dei Mostaccini*, a good viewpoint (key kept by Avvocato Cabagni, *Via Vittorio Emanuele*).

Excursions: from Old Bordighera by foot and bridle paths through beautiful olive-groves to ($\frac{3}{4}$ hr.) *Sasso*. — To ($2\frac{1}{2}$ M.) *Vallone* via *Borghetto*. — Through the *Vallecrosta Valley*, via *Vallecrosta*, *San Biagio della Oima*, and *Soldano*, to ($3\frac{1}{2}$ -4 hrs.) *Perinaldo*, a village commanding beautiful views. — The ascent of the **Oima di San Biagio* or *Oima di Santa Croce* (1080 ft.; there and back 2-3 hrs.) is highly attractive. Crossing the Borghetto at the W. end of the *Monte Ramana*, we proceed past the chapel of the *Madonna di Loreto* to the valley of *Vallecrosta*; a footpath on the opposite side of the valley ascends to the N. over the ridge (*Oima Ramana*) to the chapel on the summit. We may return by a steep path among vineyards to *Vallecrosta* (see above). — To *Deleucques* and *Alpa*, see p. 88. — To *Coldiroli* via ($\frac{3}{4}$ M.) *Ospedaletti*; see p. 88.

To the right of the line we pass the Protestant school of *Vallecrosta* (shown to visitors on Mon., Wed., & Thurs.). Crossing the *Nervia*, we obtain a glimpse of the Maritime Alps. The line crosses the road; on the left are scanty remains of the Roman theatre of *Nervia*.

94 M. Ventimiglia. — *Hôtels.* *HÔTEL-RESTAURANT DE L'EUROPE*, R. from 2, déj. 2½, D. 8½ fr., incl. wine; *HÔT. SUISSE ET TERMINUS*, at the station, both unpretending. — *Cafés-Restaurants.* *Ristorante Tornaghi*, Via della Stazione; *Maison Dorée*, at the station; *Café de Paris*, Via Principe Amedeo. — *MONEY CHANGERS* at the rail. station. — *GOODS AGENTS, Fratelli Gondrand* — *ELECTRIC TRAMWAY* to *Bordighera*, see p. 84. — *OMNIBUS* to *Dolceaqua* (1 fr.) and to *Mentone*. — *ONE-HORSE CARRIAGE* to *Mentone* 5-6 fr. (bargaining necessary; stand at the rail. station).

Ventimiglia (45 ft.; Fr. *Vintimille*), the Roman *Albintemelium*, the Italian frontier-town, with 11,468 inhab. and the seat of a bishop, lies picturesquely on a hill beyond the *Roja*. In the *Municipio* is a small collection of Roman antiquities from *Nervia* (see p. 95). The *Cathedral* and the little church of *San Michele* are interesting; the columns of the vaulted crypt of the latter bear Roman inscriptions. Fine view of the *Roja* valley through the *Porta Romana*.

A road ascends from *Ventimiglia* in about 1 hr., to the ruined *Castello d'Appio* (fine views). Outside the *Porta di Nizza* we turn to the right and take the branch to the left at the first fork. — Another road (omu., see above) leads through the *Val Nervia* to (1¾ hr.) *Dolceaqua*, with the ruined ancestral castle of the *Doria*s of *Genoa*, and thence viâ *Isolabona* to (2 hrs.) *Pigna*.

From *Ventimiglia* to *Mentone*, *Monte Carlo*, and *Nice*, see *Baedeker's Southern France*. — From *Ventimiglia* to *Tenda* and *Visiola* (for *Cuneo* and *Turin*), see R. 9.

18. From Genoa to Pisa. Riviera di Levante.

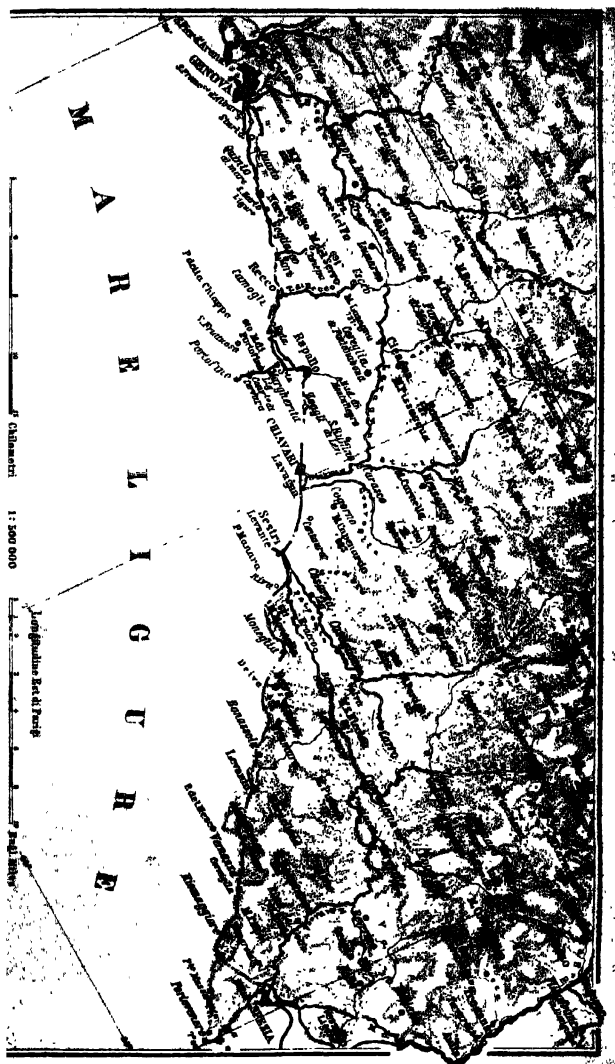
102½ M. RAILWAY in 8¼-7¾ hrs. (fares 19 fr. 15, 18 fr. 45, 8 fr. 60 c.; express 21 fr. 10, 14 fr. 80 c.). The trains start from the *Stazione Piazza Principe* (local trains to *Chiavari* also from the *Stazione Piazza Brignole*; comp. the time-tables). Tickets to *Nervi*, *Rapallo*, etc. by the fast express are issued only as extensions of tickets to *Genoa*, on application being made to the 'Controllore' or to the station-master immediately on the traveller's arrival in *Genoa*. Local passengers from *Genoa* with tickets for stations short of *Chiavari* (*San Pier d'Arena* in the opposite direction) are not allowed to travel by the express trains. — For the sake of the view, seats should be taken on the left side of the carriage at the *Stazione Piazza Principe*, and on the right side at the *Stazione Piazza Brignole*. Between *Nervi* and *Spezia* the view is much interrupted by the numerous tunnels. It is dangerous to lean out of the carriage-window. — *Electric Tramway* to *Nervi*, see p. 68.

Genoa, p. 66. The train backs out of the *Stazione Piazza Principe*, and then starts in the opposite (E.) direction, passing through a long tunnel under the higher parts of the town (4-5 min.).

2 M. Stazione Piazza Brignole. To the left we obtain a view of the fortress-crowned heights around *Genoa* (comp. p. 70).

On the *Riviera di Levante*, or coast to the E. of *Genoa*, the vegetation is less luxuriant than on the *Riviera di Ponente* (p. 85), but the scenery is almost more striking. The line is carried through numerous cuttings and more than eighty tunnels, some very long. The villages present a town-like appearance, with their narrow streets and lofty houses, closely built on the narrow sea-board or in confined valleys, and mostly painted externally as at *Genoa*.

The train crosses the insignificant *Bisagno*, and passes under



the *Collina d'Albaro* (p. 84) by means of a tunnel. 4 M. *Sturla* (Hôt. *Sturla*, déj. 2½ fr., D. 8½ fr., pens. from 7 fr., incl. wine), with good sea-baths. To the right, the Mediterranean; to the left, the olive-clad slopes of the Apennines, sprinkled with country-houses. Tunnel. 5 M. *Quarto* (p. 84). Tunnel. — 6 M. *Quinto* (Alb. *Quinto*, with view-terrace and sea-baths), with numerous villas, dense lemon-groves, and fine palm-trees. In the foreground rises the promontory of *Portofino*. Three tunnels.

7½ M. *Nervi*. — Hotels (comp. p. xix; with steam-heating, electric light, and gardens). **EDEN HOTEL*, a large house on the hill above the town, with garden stretching to the sea, R. 4-10, B. 1½, déj. 8½ fr., D. 4½ fr., pens. 8-15 (L. extra), bath 3, omn. 1½ fr.; **GRAND HOTEL*, in the main street, adjoining the park of *Marchese Gropallo* (p. 93), R. 8½-8, B. 1½, déj. 8, D. 6, pens. 8-15 (L. extra), omn. 1 fr.; **HÔTEL-PENS. VICTORIA*, near the station and the sea; R. from 8½ fr., B. 1½, déj. 2½ fr., D. 4, pens. 8-12 fr.; *HÔTEL SAVOIS*, *Via Carignano*, near the station, R. 2½-8, B. 1½, déj. 8, D. 4, pens. 8-14 fr.; **STRAND HOTEL*, in an open situation with fine views, at the W. end of the coast promenade, R. 8-8½, B. 1½, déj. 8, D. 4, pens. (L. extra) 7-12 fr. — *PARK HOTEL*, at the E. end of the town, R. from 8, pens. 7-10 fr., with grounds stretching to the sea and a café-restaurant on the terrace over the sea; *HÔTEL D'ALLEMAGNE*, next the preceding; *HÔTEL-PENS. NERVI*, R. 2½-8½ fr., L. 30 c., B. 1½, déj. 2½ fr., D. 4, pens. 7½-10 fr.; *SCHWEIZERHOF*, R. 2-5, B. 1½, D. 3½, S. 2½, pens. 7-10 fr., these two in the *Piazza Vittorio Emanuele*, at the corner of the *Viale Vittorio Emanuele*, leading to the station.

Pensions (usually with gardens). *P. Bonera*, to the W. of the town, 7-9 fr.; *P. Bérget*, next the *Villa Gropallo*, 7-10 fr.; *P. Centrale*, *P. Splendide*, *P. de la Ville*, these three at the W. end of the town, near the *Giardino Pubblico*; *P. Printemps*, near the station and the sea, pens. 6-7 fr.; *P. Métropole*, *P. Riviera*, *P. Concordia* (5-7½ fr.), in the street leading to the station; *P. Bellevue*, 6-8 fr. (L. extra), *P. Beau-Site*, 6 fr., these two in picturesque situations in the *Via Belvedere*, on the road to *Sant'Ilario*; *P. Frisia*, 6-7 fr.; *P. Beau-Rivage* (6-8 fr.), *P. Russe*, at the E. end of the town. — The following pensions are under medical superintendence: *P. Quisisana*, near the *Eden Hotel*; *Villa Rosengarten*, 8 fr.; *P. Hygiea*; *Reconvalescentenheim*, for patients of limited means, 6 fr.

All the hotels and pensions, except the *Hôt. Schweizerhof*, *P. de la Ville*, *P. Riviera*, *P. Concordia*, and *P. Russe*, are closed in summer. — *Furnished Apartments* (800-1500 fr. for the season) and villas (2500-4000 fr.) are scarce. Agents, *Ant. Carrutti*, *Crovetto*, *Via del Pozzo 76* and *98*.

Restaurants. *Ristorante Cristoforo Colombo*, *Piazza Vitt. Emanuele*; *Schweizerhof*, see above. — *Cafés*. *Schickel's Park Café*, see above; *O. Milano*, *Piazza Vitt. Eman.*; *C. des Palmiers*, *Via del Pozzo*; *O. Miramars*, on the *Coast Promenade*.

Post & Telegraph Office, *Via Corvetto 184* (8 a.m. to 9 p.m.).

Cabs. Per drive in the town 50 c., with two horses 1 fr. (at night 1 or 1½ fr.; per hour, 1½, 2, 2, and 2½ fr. Special tariff for drives beyond the town (to *Rapallo*, 12 or 14 fr.; to *Portofino*, 18 or 20 fr.).

Electric Tramway (starting from the *Piazza Vitt. Eman.*) and *Road to Genoa*, see p. 68.

Physicians. *Dr. Alexander*, *Dr. Lindemann*, *Dr. Meyer*, *Dr. Neukomm*, *Dr. Orleanu*, *Dr. Schneegans*, *Dr. Stöter*, *Dr. Thomas*, *Dr. Wolsenberg*. — *Chemists*. *Gallo*, *Via Corvetto 187*; *Guth*, *Piazza Belvedere*. — *English Church Services* at the *Eden Hotel*.

Musical, daily at 8 p.m. on the *Coast Promenade*. — *Visitors' Tax*, 1½ fr. per week. — *Visitors' List*, *Fre-Nord*, twice a month, 25 c.

Climate, etc. *Nervi*, the most important winter-station on the E. Riviera, is backed on the N. by *Monte Hugo*, and is sheltered on the N.W. by the *Monte Moro*, a spur of the *Monte Fiaschi*, and on the E. by the

promontory of *Portofino*, while it lies fully exposed to the S.E. wind. Its mean winter temperature (52° Fahr.) is almost the same as that of the W. Riviera, but the rainfall at Nervi is more copious and the periods of dry weather less prolonged. The relative moisture of the three winter months is 68 per cent.

Nervi, a small town with 6817 inhab., surrounded with groves of olives, oranges, and lemons, is much frequented in winter by English and Germans, as a health-resort. The *Viale Vittorio Emanuele*, with its fine palms, leads to the N. from the railway-station to the (3 min.) town, which is intersected from W. to E. by the highroad, here called *Via Cavour* (to the W.) and *Via del Pozzo* (to the E.). In the *Via Cavour* are the *Giardino Pubblico* (left) and the *Villa Croce* (No. 113; right); in the *Via del Pozzo* are the beautiful *Park of the Marchese Gropallo* (entrance No. 55, fee $\frac{1}{2}$ fr.; sometimes closed), with an old watch-tower on the Coast Promenade, and the *Villa Serra*. All these are noteworthy for their luxuriant vegetation (orange-trees, aloes, palms, etc.).

A feature of the place is the dust-free and sunny **Coast Promenade*, which runs along the shore above the rocky beach, and is protected by a lofty wall on the landward side. Pleasantly placed benches on the promenade and in the adjoining gardens afford resting-places for patients who wish to be much in the open air without taking active exercise.

The *Via Belvedere*, beginning at the *Piazza Belvedere*, about the middle of the main street, ascends in curves to ($\frac{3}{4}$ hr.) the church of *Sant' Ilario*, halfway up the *Monte Giugo* (1594 ft.). On the way, and from beside the church, we obtain admirable views as far as *Portofino* on the E., and of the *Riviera di Ponente* and the *Ligurian Alps* on the W. The footpath (short-cut) may be chosen for the descent; or we may follow the hill to the W. and descend via the *Cappella San Rocco* (855 ft.) to the *Giardino Pubblico*. — A rough footpath, beginning at the W. end of the town, ascends the *Nervi Valley* to ($\frac{3}{4}$ hr.) some mills. — The ascent of *Monte Fiasco* (2780 ft.; $2\frac{1}{2}$ hrs.) is also worth making.

The numerous tunnels that now follow sadly interfere with the enjoyment of the view. — 9 M. *Bogliasco*; $9\frac{1}{2}$ M. *Pieve di Sori*. $10\frac{1}{2}$ M. *Sori* (85 ft.) is beautifully situated at the mouth of a pretty valley, up which a road runs to ($1\frac{3}{4}$ M.) *Canepa*. We enjoy a noble survey of sea and valley from the viaduct which passes high above the town and rivulet.

13 M. *Recco* (modest inn; omnibus to *Ruta* 50 c.; carr. 2-3 fr.).

The **ROAD FROM RECCO TO RAPALLO* ascends the mountain-slope to the S.E., with a view, to the right, of *Camogli* (p. 99) and the populous coast, then skirts *Monte Esoli* (see p. 99), and reaches ($2\frac{1}{2}$ M.) *Ruta* (980 ft.; *Hôt. d'Italie*, pens. 8 fr.), a village commanding a magnificent retrospect of the Gulf of Genoa. The road then traverses a tunnel (80 yds. long; curious view) and descends in wide bends via *San Lorenzo della Costa* (Flemish altar-piece of 1499 in the church) and through the fertile hills above *Santa Margherita* (p. 99) to the beautiful bay of (7 M.) *Rapallo* (p. 100).

The ascent of the **Monte di Portofino* (2010 ft., guide not necessary; provisions required) is attractive. A good footpath, commanding fine views of both the *Rivieras*, gradually ascends from *Ruta* in $\frac{3}{4}$ hr. to a finger-post on the top of the N. ridge, where we follow the middle path to the ($\frac{1}{2}$ hr.) summit, with a former signal-station and a magnificent survey

of the coast from Savona to Spezia (Corteca is sometimes visible to the S.). The path diverging to the right at the just-mentioned finger-post skirts the W. slope of the hill and leads in $\frac{1}{2}$ hr. to the new signal-station, or *Semiforo* (1440 ft.), about $\frac{1}{4}$ hr. below the summit, to the S.W. — The descent to (1 $\frac{1}{2}$ hr.) *Santa Margherita* or *Portofino* (see below) is very fine. We return to the finger-post (p. 98) and then descend to the S.E., partly through pine-woods. After about $\frac{1}{2}$ hr., a steep path diverging to the right descends in zigzags to the S. to ($\frac{1}{2}$ hr.) *San Fruttuoso* (see below; trattoria, clean), whence we take a boat to Portofino or Camogli.

Another attractive ascent from Ruta is that of *Monte Caravaggio* (2040 ft.; 2 hrs.), to the N., via the ($\frac{1}{4}$ hr.) *Monte Esoli* (1385 ft.) and the *Monte Ampola* (1380 ft.).

14 $\frac{1}{2}$ M. Camogli (*Alb. della Stazione*, plain; boat to San Fruttuoso 4, to Portofino 8-10 fr., bargain necessary), a small, but at one time important harbour (8854 inhab.), with a school of navigation, lofty houses, and the ruined *Castello Dragone* (views), is also connected with (3 M.) Ruta by road. — Beyond a tunnel penetrating the promontory of Portofino the train reaches —

17 $\frac{1}{2}$ M. Santa Margherita Ligure. — Hotels. GRAND-HÔTEL MIRAMARE, GRAND-HÔTEL, both on the sea; *METROPOLE, on the Rapallo road, with fine garden on the sea, R. from 8, B. 1 $\frac{1}{2}$, d6j, 2 $\frac{1}{2}$, D. 8 $\frac{1}{2}$, pens. 8, omn. $\frac{1}{2}$ fr.; BELLEVUE, with small garden on the sea, R. 8, B. 1 $\frac{1}{2}$, D. 4 $\frac{1}{2}$, pens., incl. wine, 7-10 fr., well spoken of; ALB. ROMA, pens. 6 fr., plain, both in the town; *HÔT.-PENS. VILLA ELENA, with garden, pens. 10 fr. — *Ristorante Colombo*, near the sea; *Caffè Ligure*. — Omnibus to Portofino, 6 times daily. — Physician, Dr. Schwenke.

Santa Margherita, a town of 7053 inhab., situated on the coast, to the right, below the railway, is frequented as a winter-resort and for sea-bathing. Columbus, Victor Emmanuel II., Cavour, and Mazzini are all commemorated by statues here. Many of the women are engaged in lace-making, while the men go in May as coral-fishers to the coasts of Sardinia. — The *Monte di Portofino* (see above) may be ascended from S. Margherita in 2 hrs.

The *EXCURSION TO PORTOFINO (boat 3-4 fr.; omnibus, 6 times daily, 25 c.) is attractive. A good road runs to the S. along the shore, with views of the coast as far as the hills of Spezia, to the ($\frac{1}{2}$ hr.) suppressed monastery of *Cervara*, where, after the battle of Pavia, Francis I. of France, when detained here by contrary winds on his way to Madrid as the prisoner of Charles V., was once confined. Thence the road, passing the picturesque *Castle of Paraggi* (Mr. Brown) and the hamlet of the same name on a little bay (whence a footpath crosses the wooded hills to Santa Margherita) leads to ($\frac{3}{4}$ hr.) Portofino (**Grand Hôtel Splendide*, frequented by English visitors, pens. 10-12 fr.; *Alb. Delphino*, very fair; *Osteria della Stella*), the Roman *Portus Delphini*, a small seaport ensconced beneath the S.E. extremity of the promontory. The old castle at the extremity of the promontory ($\frac{1}{2}$ hr. from Portofino; also the property of Mr. Brown) commands a splendid prospect. The magnificent *Villa Carnarvon* (adm. on Mon. afternoon), on the S. side of the harbour, was occupied by the German Crown Prince Frederick William in 1888. — This excursion may be pleasantly prolonged by taking a boat (4-5 fr.) to (1 $\frac{1}{4}$ hr.) the convent-church of *San Fruttuoso* (see above), prettily situated on a bay between steep rocks and containing the tombs of some members of the Doria family (12-14th cent.). We then row on to ($\frac{1}{4}$ hr.) the *Punta della Chiappa*, the S.W. extremity of the promontory; thence on foot to *San Rocco* ($\frac{1}{2}$ hr.) and Camogli ($\frac{1}{2}$ hr.; see above).

The picturesque *ROAD TO RAPALLO (2 $\frac{1}{4}$ M.) passes the Marchese Spinola's *Villa Pagana*, with its beautiful garden, and the fishing-

village of *San Michele di Pagana*, the church of which possesses an altar-piece by *Van Dyck* (Crucifixion; ca. 1625; injured) and a group of the Crucifixion by *Maragliano* (p. 79). Farther on ($\frac{1}{2}$ M. from Rapallo) is the fine *Cursaal*.

The RAILWAY runs to the N. and traverses two tunnels.

18 $\frac{1}{2}$ M. Rapallo. — Hotels (comp p xix) *HÔTEL CURSAAL (see above), on the Santa Margherita road, 1 M. from the station, with garden

D. 4 $\frac{1}{2}$, pens 7-12 fr. (these two belong to the same proprietors); *HÔT. DES ÉTRANGERS (*Pension Anglaise*), R. 8 $\frac{1}{4}$ -4, B. 1, déj 3, D. 4, pens 8 $\frac{1}{2}$ -10 fr; Gr. HÔT. SAVOIR, with the dépendance *Rosa Bianca* and a café on the sea; EDEN HOTEL & PENS. GERMANIA, with a small garden, R. from 2 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, déj 2 $\frac{1}{2}$, D. 8, pens. 6-7 fr., unpretending. All these are at the W. end of the town, with sea-view. HÔT. VERDI ET BEAU-SEJOUR, in a lofty situation on the Recco road, 1 M. from the station, R. 2 $\frac{1}{2}$ 4 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, déj 3, D. 4 $\frac{1}{2}$, pens 7-10 fr., well spoken of; PENS. ELISABETH, 8 $\frac{1}{2}$ -8 fr.; *PENS. BELLEVUE, with view, pens. 6-8 fr., L. and heating extra, GRAND HÔTEL ET D'EUROPE, with lift, steam-heating, restaurant, and small garden, R. from 2 $\frac{1}{4}$, B. 1 $\frac{1}{2}$, déj 3, D. 4, pens. 7-12, omn 1 fr.; HÔT. RAPALLO ET POSTE, on the sea, R. from 2, B. 1 $\frac{1}{4}$, déj 2 $\frac{1}{2}$, D. 8 $\frac{1}{2}$, pens 5-9 fr., these two at the E. end of the town, HÔT. TERMINUS, new; ALB. MONT' ALLEGRO, near the station, R. 2, pens 6-7 fr.; HÔT.-PENS. SUISSE, on the sea, pens. 6-7 fr., both very fair.

Cursaal (see above), with view-terrace, concert-room (music twice daily), and reading-rooms (1 fr. per day; 8 $\frac{1}{2}$ fr. per dozen tickets). — *Alexandra Tea House*, adjoining the *Rosa Bianca* (see above)

Physicians. Dr. Beeby; Dr. Bruck — Chemist. *Farmacia Colombo*.

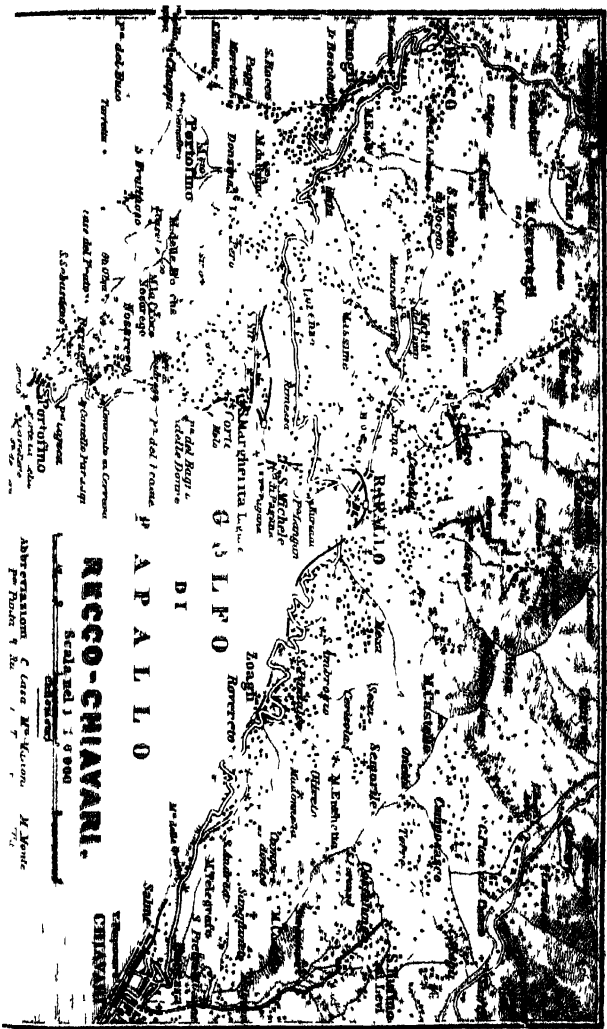
Engl. Church Service at the Grand Hôtel Royal.

Climate. Rapallo is surrounded on the N. by a semicircle of mountains, which unite with the promontory of Portofino on the W., to form a tolerable shelter against the wind. Rapallo is cooler, moister, and rainier than Nervi, but far exceeds it in the number of its attractive walks.

Rapallo, a small seaport with 10,343 inhab., who make lace and do a brisk trade in olive-oil, has become a frequented winter-resort, owing to its agreeable climate and beautiful situation. The old *Castello*, on the beach, is now a prison and coast-guard station. An ancient Roman bridge here is known as 'Hannibal's Bridge'.

Excursions. By boat ($\frac{1}{2}$ hr.; 56 fr. there and back) or by road (p. 99, 6 M.) viâ *Santa Margherita* to *Portofino* (p. 99) — Viâ *San Lorenzo della Costa* and *Ruta* to ($\frac{1}{2}$ 3 hrs.) *Recco* or *Camogli*, p. 99 — To the valley of *Sant' Anna*, $\frac{1}{2}$ hr. to the N.W. Thence to the N. to *San Pietro di Novella* and *Sant' Andrea di Foggia*, to the W. to ($\frac{1}{2}$ hr.) *Santa Maria del Campo*, near the ruined *Monasterio di Valle Christ*, or to the S.W. to *San Massimo*. The last two villages are connected by footpaths with *Ruta* and *San Lorenzo* (see above). — To *Sant' Ambrogio*, $\frac{3}{4}$ hr. to the S.E. — To the N.E. is the pilgrimage church of **Madonna di Montallegro* (2005 ft.; inn, R. 2-3, pens. 5-6 fr.), reached by several routes in 2 $\frac{1}{2}$ hrs. (guide unnecessary), which commands a superb view to the N. and S. A path at the back of the inn ascends to the (10 min.) top of the *Monte Rosa* (2264 ft.), where the view is still more extensive. We may thence follow the ridge to the N.W. viâ the chapel of *Crocetta* and descend through the *Monte Valley*; or to the S.E. viâ the ($\frac{1}{2}$ hr.) *Osteria di Levi*, whence a road descends to ($\frac{1}{2}$ hr.) *Chiavari* (see below).

The *ROAD FROM RAPALLO TO CHIAVARI (7 $\frac{1}{2}$ M.; 3 hrs. walk) is one of the most beautiful in Italy, and should be traversed by carriage (one-horse 6, two-horse 10 fr.) or on foot. About halfway



DI
GELLIO
CAPALLO

RECCO-CHIAVARI.

Scala nel 1:5000

1890

ABBREVIAZIONI: C. Chiesa, M. Monte, P. Poggio, R. Rio, S. Santuario, T. Torre, V. Villa, Z. Zingheria.

(3¼ M. from Rapallo) we pass *Zoagli* (see below). Thence we ascend to the church of *Madonna delle Grazie* (ca. 650 ft.), whence the road, commanding fine views of the coast as far as Sestri, descends rapidly to Chiavari.

The RAILWAY between Rapallo and Chiavari is an almost continuous tunnel. — 21 M. *Zoagli* (165 ft.; café), a prettily situated little place, with a bronze statue of Conte Canevaro, founder of the hospital, and an interesting churchyard. The manufacture of velvet (*velluto di Genova*, p. 69) is a house-industry here.

24½ M. *Chiavari* (*Alb. e Trattoria del Negrino*, very fair, R. 2-2½ fr.; *Caffè Sanguinati*, Piazza Garibaldi), a town with 12,690 inhab., near the mouth of the *Entella*, where the mountains recede in a wide semicircle, manufactures lace, light chairs (*sedie di Chiavari*), and silk, and builds ships. It contains a new *Town Hall* and statues of *Garibaldi* and *Mazzini*. Pretty gardens beside the station, with a monument to *Victor Emmanuel II.*

Carr. with one horse to the *Madonna delle Grazie*, 1½-2 fr.; boat to *Portofino*, 5 fr.; omnibus to *Sestri*, see below.

A pleasant excursion may be made (diligence daily) to *Gravesia*, viâ *San Salvatore*, with its pretty 18th cent. church. — An omnibus plies twice daily viâ *Carasco* to *Ciagna*, in the upper valley of the *Lavagna*.

Chiavari is the starting-point for the ascent of the *Monte Penna* (5680 ft.; 8-10 hrs.). The route leads viâ *Borsomasca* (*Alb. Carlini*; carriage-road thus far; omnibus twice daily, 80 c.) and *Sopra la Croce* (*Locanda Pittaluga*), a summer-resort of the Genoese, whence a steep footpath ascends to the summit (fine view of the Apennines and the sea).

25½ M. *Lavagna*, a ship-building place, ancestral seat of the Counts *Fieschi*, and birthplace of *Sinibaldo de' Fieschi*, professor of law at Bologna, afterwards Pope Innocent IV. (1243-54). — 27 M. *Cavi*, at the mouth of a charming ravine. Then a long tunnel.

28½ M. *Sestri Levante*. — Hotels. "GRAND HÔTEL, on the W. bay, beside the *Giardino Pubblico*, with electric light and garden, R. from 3, B. 1¼, déj. 3, D. 4, pens. 8-10 fr. (L. extra); *Hôt. d'Excursion*, *Via Palestro*, on the S. bay, with small garden and electric light in the S. rooms, R. 2½-6, B. 1¼, déj. 3, D. 3½-4, pens. 7-9, omn. ¾ fr., well spoken of; *Alb. Victoria*, at the harbour, plain. — *Osteria Gino*, *Piazza Vitt. Eman.*, good Piedmontese and Ligurian wine. — *Caffè Liguria*, *Corso Colombo* 6. — *Post Office*, *Via Carlo Alberto*, the main street. — *Sea Baths* at the *Stabilimento Nettuno* (also theatre), on the W. bay. — Physician: Dr. Bartel. — Omnibus to Chiavari hourly (40 c.).

Sestri Levante, the Roman *Segesta Tiguliorum*, a small seaport with 12,098 inhab., situated on a promontory (230 ft.) between two bays, is visited for sea-bathing in summer by Italians and as a winter-resort by nervous patients (especially from Germany), while its beautiful and well-wooded environs attract an increasing number of pleasure tourists. The W. bay is flat and commands fine views; the S. bay, bounded on the S.E. by the *Monte Castello* (870 ft.), has steep and rocky shores. The winter-temperature (46.4° Fahr.) is considerably lower than that of other Riviera stations.

The pretty *Coast Promenade*, on the W. bay, near the station, and the adjoining *Giardino Pubblico* are the favourite resorts of

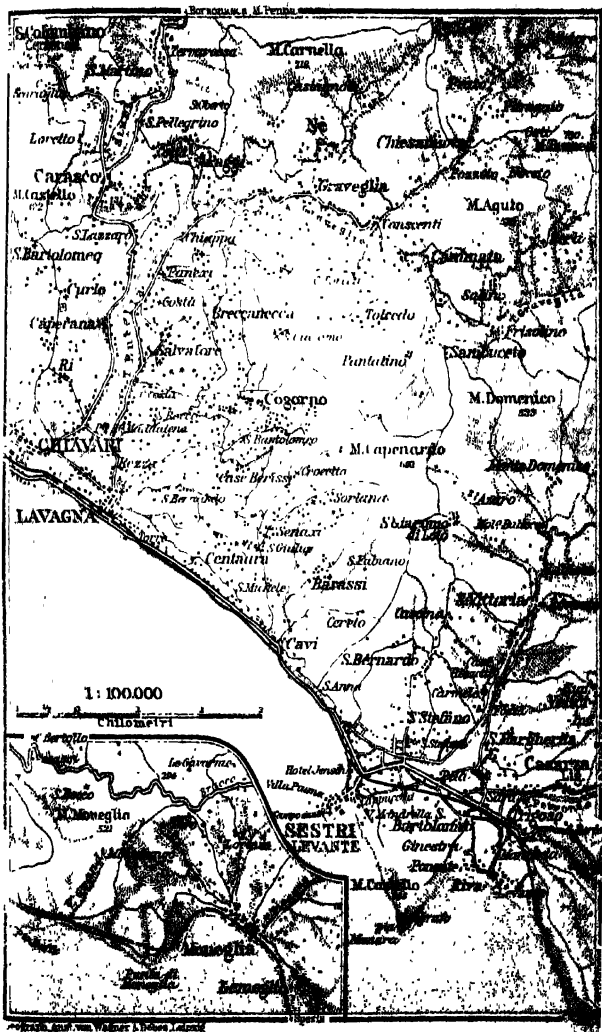
visitors. — From the harbour, at the S. extremity of the bay, we ascend past the *Guardia di Finanza* (coast-guard station) to the **Villa Piuma* (ring at the upper gate, No. 4; fee 20-30 c.). Passing below the mansion and beyond a 'castle' (view), we round the cape to the right, with its fine pines and undergrowth. — Good views* of the S. bay are obtained on the way to the *Campo Santo* (from the harbour to the left by the church), and also from the *Cupuchin Monastery* and from the *Villa Mandrella*, on the S. margin of the bay.

Pleasant walk from Sestri to the S.E. to *Riva* (see below), viâ the villages of *Pila* and *San Bartolomeo* (1 hr.; boat from Sestri 2-3 fr.). — From *San Bartolomeo*, about 2 M. to the E. of Sestri, an attractive footpath leads to the S.W., finally through wood, to the (1 hr.) *Telegrafo*, or signal-station, on the S. spur of the Monte Castello. Here we command a view of the bay of *Riva* and of the coast as far as the promontory of *Portofino*. — To the N.E. to the *Erica Wood* (½ hr.) and *San Bernardo*. — A footpath, diverging to the right from the *Ohiavari* road immediately before the tunnel and affording fine views, leads past the ruined chapel of *Sant' Anna* to *Cavi* (p. 101). — Carriage-road viâ *Pila* to the copper-mines of *Santa Vittoria*, and *Libiola*, in the *Gromolo* valley.

THE HIGHROAD FROM SESTRI TO SPEZIA (35½ M.; carriage 25, with two horses 45 fr.) diverges to the right from the road to *Borgetaro* (see below) beyond *Pila* (see above), and from (2 M.) *Trigoso* winds up the scantily wooded mountains (short-cuts for walkers), affording a fine retrospect of Sestri and the Monte Castello, to the magnificently situated *Casa Bertollo*. (The dairy of *Casaggt*, a little to the right, is another fine point of view.) Thence we follow the crest of the hill, with varying views of the Apennines and the sea, to (7½ M.) *Bracco* (1810 ft.; inn). We now traverse the (11 M.) *Passo del Bracco* (2020 ft.; footpath shorter) to *Baracchino*, situated in a bleak district, and to the *Osteria Baracca*, where the sea disappears from view. The road then descends past (14 M.) *Mattarana* into a pleasant valley, in which lies (16½ M.) *Carrodano Inferiore* (555 ft.). Beyond this village it crosses the *Malgua* and ascends through wood to a chapel. Another descent is made viâ *Lago* and (20½ M.) *Pogliasca* to (22½ M.) *Borghetto di Vara* (880 ft.; Caffè Conti, clean, with rooms), in the valley of the impetuous *Vara*, an affluent of the *Magra*. The road skirts the broad, gravelly bed of the river, turns to the right at *Padivarna*, and runs up and down to (80 M.) *Riccò* (180 ft.) and the pass of (38 M.) *La Foce* (p. 104), on the last height before *Spezia*, whence we enjoy a magnificent *Prospect of the bay and the precipitous *Alpi Apuane* (p. 106). We then descend by numerous windings viâ *Chiappa* (p. 104) to (35½ M.) *Spezia* (p. 108).

FROM SESTRI TO BORGOTARO, 41 M. (omn. to *Velva* twice daily, to *Varese* once daily). The picturesque road, part of the old highroad to *Parma*, leads to the E. from *Pila* (see above) viâ *Sara* to (8 M.) *Casazza Lagure* (110 ft.), in the *Petronio* valley, and thence past the copper-mines (on the left) to the hamlet of *Casali*. It then mounts rapidly viâ (7 M.) *Castiglione Chiavarese* (880 ft.) and (11 M.) *Velva* (inn) to the (12½ M.) *Passo di Velva* (1790 ft.), commanding a fine view of the Apennines and the sea. On the summit is a pilgrimage-church (*Santuario*), built in 1895. We descend to (21 M.) *Varese Lagure* (1180 ft.; Alb. degli Amici; Trattoria *Venezia*, with beds), and cross the (29 M.) *Passo di Cento Orod* (8415 ft.) to (41 M.) *Borgetaro* (p. 848).

The railway now intersects the picturesque hilly district of Sestri. Beyond (31 M.) *Riva-Trigoso* (see above) tunnels succeed each other in rapid succession all the way to *Spezia*. Several fine views of the sea and the rocky coast to the right. 34½ M. *Moneglia*; 37½ M. *Deiva*, at the entrance to a side-valley; 39 M. *Framura*; 41 M. *Bonassola*.



43 M. *Lévento* (*Grand Hôtel*, R. from 2½ fr., B. 1, déj. 2½ fr., D. 4, pens. from 7½ fr., omn. ¾ fr.; *Alb. Nazionale*, R. 1½ fr., B. 60 c., déj. 1½ fr., D. 2, pens. 5-5½ fr., incl. wine; *Stella d'Italia*, pens., incl. wine, 6 fr., both well spoken of), a small town of 4874 inhab., with old fortifications, a small *Giardino Pubblico*, and good sea-baths.

Beyond the *Punta del Mesco* follow the villages of the *Cinque Terre*, famous for their wine: 46 M. *Monterosso*; 48 M. *Vernazza*; 50 M. *Corniglia*; 51½ M. *Marola*; 52 M. *Riomaggiore*. Then a long tunnel (7 min.).

56½ M. *Spezia*. — *Hotels*. "GRAND HÔTEL ROYAL CROCE DI MALTA (English landlord), Via Manzini, in an open situation near the sea, R. 4½-6¼, B. 1½, déj. 8, D. 5, pens. 8-12, omn. 1 fr.; *ALB. ITALIA*, Via Chiado, with view and trattoria, R. 8½, B. 1¼, déj. 8, D. 4½, omn. 1 fr., well spoken of; *GRAN BRETAGNA E ROMA*, Piazza Vitt. Emanuele, with good trattoria, R. from 2½, B. 1½, déj. 2½, D. 3½, pens. 9, omn. 1 fr.; *GIAPPONA*, Corso Cavour, with trattoria, R. 2½ fr., commercial.

Café. *Caffè del Corso*, *C. Barlet-Crostan*, near the *Giardino Pubblico*; *Stella Polare*, Via Cavour.

Baths. Warm baths at the two first-named hotels and at Via Passano 4. — Sea Baths at the *Selene*, *Nereide*, and *Iride* establishments on the N. side of the Gulf, and at *San Terenzo* and *Lerici* (p. 104).

Post & Telegraph Office, Corso Cavour. Branch Offices in the Piazza Garibaldi and at the Commercial Harbour. — *Physician*, Dr. A. E. Leeson, Hôt. Croce di Malta. — *Chemists*. *Magni*, *Prati*, both Via Chiado.

Theatre. *Politeama Duca di Genova* — Music on Sun., Tues., and Thurs. in the *Giardino Pubblico*.

Electric Tramways (not all finished) 1. *Chiappa-Porta Genova-Corso Cavour-Viale San Bartolomeo-Migliarina*. — 2. *Railway Station-Corso Cavour-Viale San Bartolomeo-Pertusola*. — 3. *Railway Station-Via Garibaldi-Marola-Cadimars*. — 4. *Harbour-Via del Frione-Corso Cavour-Viale Savola-Pegassano*.

Cabs. Per drive 80 c., at night 1 fr.; with two horses 1 and 1½ fr. Circular drive viâ *La Foc* and *Sarbia*, with one horse 7, two horses 10 fr.; to Porto Venere, 8 and 12 fr.; to *San Terenzo* and *Lerici*, 10 and 14 fr.; carr. and pair to the top of the *Monte di Castellana* 20, to *Sestri Levante* 50 fr. (carriages at *L. Cecchi's*, Via Fazio, etc.). — Omnibus to *Porto Venere* (twice daily, 70 c.).

Boat with one rower, 1½ fr. the first hr., 1 fr. each additional hr.; for 2 pers. 2 fr., and 1 fr. 20 c. each additional hr.; 3 pers. 2½ fr. and 1 fr. 40 c.; 4 pers. 3 fr. and 1 fr. 60 c.; 5 pers. 3½ fr. and 2 fr.; to the *Stabilimento Selsa* 80 c. (or 50, 60, 70, and 80 c.); to *Le Grazie* 1½ fr. (or 1 fr. 60, 2 fr., 2 fr. 30, 2 fr. 60 c.); to *San Terenzo* 2 fr. (or 2 fr. 40, 2 fr. 80, 3 fr. 20, 3 fr. 80 c.); to *Porto Venere* or to *Lerici*, 1 pers. 2½ fr., to *Palmaria* 8 fr. (each additional pers. ½ fr. more).

Steamboats (starting at the *Giardino Pubblico*). Viâ *Le Grazie* to *Porto Venere*, thrice daily in 1 hr., fare 30 c.; to *San Terenzo* and *Lerici*, hourly in summer, in ½-¾ hr., fare 30 c., there and back 50 c., at other seasons twice daily. — *Sea-going Steamers* to *Genoa* and *Leghorn*, see p. 66.

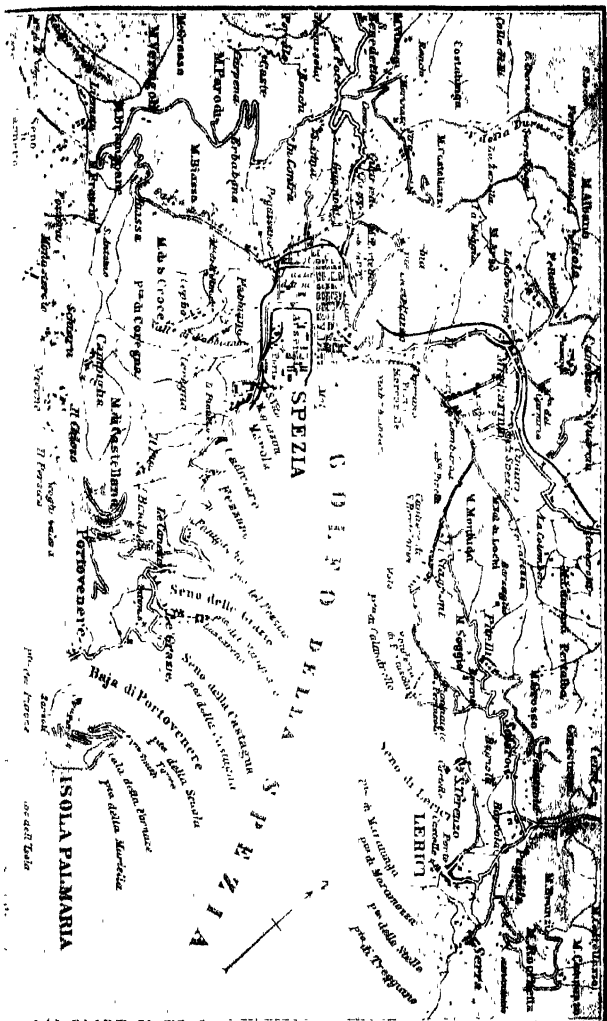
British Vice-Consul, E. M. de Garston. — *English Church Service* in winter in the Via Principe Amedeo, near the *Hôtel Croce di Malta*.

N.B. Visitors must not approach within 300 yds. of the forts, and sketching and photographing should be avoided. The landlord of the hotel or the police authorities (*Sottoprefettura*) should be consulted before any excursions among the mountains are undertaken.

Spezia (50 ft.), an industrial town with 66,263 inhab., lies at the N.W. angle of the *Golfo della Spezia*, at the foot of beautiful hills fringed by picturesque villages and crowned with forts. The

climate is very mild, so that Spezia is frequented as a winter-residence by the English and for sea-bathing in summer by the Italians. The chief centres of traffic are the Corso Cavour, the Via Mazzini, on the coast, the neighbouring Piazza Vittorio-Emanuele, converted into an attractive *Giardino Pubblico*, and the Via Chiado, leading to the S.W. to the arsenal (see below). — The Gulf of Spezia, one of the largest, safest, and most convenient harbours in Europe, anciently praised by Ennius as the *Lunai Portus*, has been the chief naval harbour of Italy since 1861. The entrance is protected not only by several hill-forts, but also by the *Diga Subacquea*, an embankment nearly 2 M. long, constructed in 1874. Beside the latter, on the shore, are the two forts of *Santa Maria* (W.) and *Santa Teresa* (E.). — The *Royal Naval Arsenal* on the S. side of the town, constructed by General Chiado (d. 1870), whose statue rises at the entrance, is a large establishment, 150 acres in extent (no admission). Beside it are the Naval Barracks and the Hospital. The marine artillery magazines in the bay of *San Vito* cover an area of 100 acres. The *Cantiere di San Bartolomeo* (electric tramway, p. 103), on the N.E. side of the gulf, serve as an electric and torpedo station. The commercial harbour, to the N.E. of the town, is connected by railway with the main line and is used, like that of Avenza (p. 105), for the export of Carrara marble.

Excursions. An admirable survey of the town and harbour is afforded by the *Giro della Foce* (carr., see p. 103; 2 hrs.' walk), a circular route leading viâ the Porta Genova and *Chiappa* (electric tramway, p. 108) to the hill of *La Foce* (780 ft.; p. 102), and returning viâ *Sarbia*, on the ridge to the N. of Spezia. — To the S.W. of La Foce, reached by a good road, is the *Monte Purodi* (2200 ft.), commanding fine views. A stalactite cavern was discovered on the S. slope of this mountain in 1896. The road goes on to the fortified *Monte Bramapane* (2190 ft.), and returns thence to the town through the valley of the *Biassa*. — A charming 'Excursion may be made to Porto Venere, either by steamer (see p. 103) or viâ the high-road (7 M.; carr. and omnibus, see p. 103), which describes a wide curve round the bay of San Vito, with the arsenal, and then skirts the S. shore of the gulf, viâ *Marola*, *Cadimure* (electric railway, p. 103), *Fazzano*, *Pontaglia*, and *Le Grazie* (steamboat-station, see p. 103). *Porto Venere* (*Trattoria del Genio*), on the site of the ancient *Portus Veneris*, with the remains of fortifications built by the Genoese in 1113, is celebrated, like the fortified island of *Pulmaria* (818 ft.) immediately opposite, for a yellow-veined black marble, known as 'Portoro'. Charming prospect from the ruined church of *San Pietro* (now under restoration), rising high above the sea, and supposed to occupy the site of the temple of Venus. Between two rocks beneath the church is the *Grotta Arpala* (accessible by steps; fee), or 'Byron's Grotto' (inscription), where the poet is said to have written much of his 'Corsair'. — The fortified *Monte di Castellana* (1670 ft.), ascended from *Le Grazie* (see above) by carriage-road in 2 hrs., commands a fine view of the sea, the Apennines, and the Riviera. But visitors should on no account omit to acquaint the police before making this excursion (comp. p. 103). — Several pleasant excursions may also be made on the N.E. side of the gulf by steamer (p. 103) or by carriage, the best being to *San Terenzo* (sea-baths, 80 c.), where Shelley passed his last days, and *Lerici* ('Alb. Croce di Malta, R. 1½ fr.), both on the *Bay of Lerici*. A little to the E. of S. Terenzo, on the road to Lerici, is the *Casa Mac-caroni*, formerly the *Casa Magni*, where Lord Byron lived in 1822. Lerici, with a small harbour, a Garibaldi monument by Al. Biggi, and an old



castle, was the capital of the Gulf of Spezia in the Middle Ages. Its sheltered site and charming environs adapt it for a residence of some duration. A road leads from Lerici to ($4\frac{1}{2}$ M.) *Sarzana* (see below).

Railway from Spezia to *Parma* (*Milan*), see R. 47.

Soon after quitting Spezia we enjoy a beautiful view of the Gulf of Spezia to the right, and, to the left, of the jagged *Alpi Apuane* (p. 108). — Beyond several tunnels we reach (81 M.) *Vernano Ligure* (p. 328), whence the line to *Parma* diverges to the N. — $82\frac{1}{2}$ M. *Arcola*, with a conspicuous campanile. The train passes through a tunnel, and crosses the broad *Magra*, the ancient boundary between Italy and Liguria.

$85\frac{1}{2}$ M. *Sarzana* (85 ft.; *Alb. di Londra*), with 11,850 inhab., Rom. *Sergiana*, or *Luna Nova*, from its having succeeded the ancient *Luna*, with the picturesque fortification of *Sarsanello*, constructed by Castruccio Castracani (d. 1328), was taken by the Florentines in 1487 under Lorenzo Magnifico, from whom it was wrested by Charles VIII. of France. It subsequently belonged to Genoa. *Sarzana*, the seat of a bishop since 1204, was the birthplace of Pope Nicholas V. (Tommaso Parentucelli, 1447-55). The handsome *Cathedral* of white marble, in the Italian Gothic style, begun in 1855, contains an ancient painted crucifix from Luni. In *San Francesco* is the tomb of Castruccio Castracani (see above), by Giov. di Balduccio.

Railway from *Sarzana* to *Parma* (*Milan*), see R. 47. — Road viâ the *Passo del Cerreto to Castelnovo ne' Monti* (*Pietra Bismantova*), see p. 339.

The environs are fertile. Among the mountains to the left lies *Castelnovo di Magra*, with a castle of 1274. — Near (70 M.) *Luni* are the ruins of *Luna*. This originally Etruscan town was destroyed by the Arabs (1016); and its episcopal see was transferred to *Sarzana* in 1204. The ruins of an amphitheatre and a circus are still traceable. From *Luna* the district derives its name of *La Lunigiana*. — Among the mountains to the left the quarries of white marble are visible.

72 M. *Avenssa*, a small town on the brook of that name, above which rises an old castle of Castruccio Castracani, of 1322, with bold round towers and pinnacles, was once the frontier-town of the Duchy of *Massa*. It is now in Tuscany. On the coast to the right is the *Marina* (narrow-gauge line to *Massa*, p. 106), a small harbour for the shipment of the Carrara marble.

BRANCH RAILWAY in $\frac{1}{4}$ hr. (fares 80, 40, 80 s.) to (3 M.) —

Carrara (*Alb. della Posta*, very fair, R. $2\frac{1}{2}$ fr.; *Alb. Roma*, R. $1\frac{1}{2}$ fr.; one-horse carr. to *Massa*, 3-4 fr.; omn., see p. 106), a pleasant little town with 18,000 inhab., most of whom gain their livelihood by working the marble. Some of the studios of the numerous sculptors are interesting. U. S. Consular Agent, *Ulfass Boccazzi*. — From the rail. station we turn to the right into an avenue of plane-trees, cross the *Carrione* (right), and then follow the *Via Vittorio Emanuele*, the main street of the town, to the left. This passes a marble statue of *Garibaldi* (1898) and the *Theatre*, and leads to the *Piazza Alberica*, which is embellished with a statue of the *Grand Duchess Maria Beatrice* (1881). — The *Via Alberica* runs hence to the right to the *Piazza dell' Accademia*, with a marble statue of *Massini* (1899) and the *Accademia di Belle Arti*, containing works by sculptors of Carrara and several Roman antiquities found in the quarries of *Santeramo* (see p. 106, e.g. a bas-relief of Jupiter with *Bacchus*). — Not far off is the

church of **SANT' ANDREA**, a Gothic structure of the 18th cent., with a fine façade and good sculptures. The church of the **MADONNA DELLE GRACIE** also has sumptuous decorations in marble.

The **Marble Quarries (Cave)** of Carrara enjoy a worldwide fame. The deposits of marble occur throughout almost the whole of the **Apuan Alps** (see below), from the little river **Aulella** on the N. to **Pietrassanta** (p. 107) on the S. and **Castelnuovo di Garfagnana** on the E. The quarries in the valleys of **Fantiscritti**, **Colonnata**, and **Torano** (see below) were worked by the Romans, but after the downfall of the West Roman Empire the 'marmor Lunense' (so named from the seaport of Luna, p. 105) was almost entirely forgotten. The building of the cathedral of Pisa and the churches of Lucca, Pistoja, and other neighbouring towns again created a demand for Carrara marble; and the artistic activity of the 15-18th cent. gave a renewed impulse to its use. The industry now grows steadily; in 1899 about 180,000 tons were exported from Carrara alone. About 800 quarries in all are in operation; of these 345, with 4400 workmen, are at Carrara, 50 (700 men) at **Massa** (see below), and the rest at **Serravalle**, **Pietrassanta**, **Stazzema**, and **Arni**. There are 109 marble-sawing works at Carrara, employing about 800 men, and 28 at **Massa**, with about 170 men. The best and largest blocks yield the *marmo statuario*. — The quarrymen, who receive a wage of 1-2 fr. per day, quit work at 3 or 4 p.m.

A visit to the quarries (2-3 hrs.; guide, not indispensable, 2-3 fr.) is best made early in the morning, when the weather is warm. From the above-mentioned **Piazza dell' Accademia** we follow the **Via Santa Maria** to the end of the town and ascend the valley along the left bank of the **Carrione**. At (1/4 M.) a group of houses a path diverges to the right to large quarries of inferior marble, but we continue to follow the road, passing numerous marble cutting and polishing works. At the entrance to the (1 M.) village of **Torano** we turn to the right and climb the steep lanes to the marble railway (see below), the metals of which we follow in the narrow shadeless upland valley, passing numerous quarries, to (1 M.) the station of **Piastra**. We may push on to the highest station (small restaurant), but the ascent is fatiguing, and should be attempted only when time is abundant. A horn is blown as a signal when the rock is about to be blasted. The blocks of marble are carried away partly by means of ox-waggons, partly by means of a railway (*Ferrovia Marmifera*), which sends branches into several of the lateral valleys. Visitors are sometimes allowed to ride in the trains; the tunnels are very cold.

761/2 M. Massa (195 ft.; *Hôtel Massa*, with garden, *Alb. Giappone*, both very fair; omn. from the station to the town and to Carrara), formerly the capital of the Duchy of Massa-Carrara, with 10,000 inhab., is pleasantly situated amidst marble-yielding hills, and enjoys a mild climate. The handsome **Palazzo Ducale** (1701; now the prefecture), with its fine court, was a summer-residence of Napoleon's sister **Elisa Baciocchi** (p. 416). The loftily situated **Castello**, now a prison, commands a splendid view (permeso at the prefecture). — Narrow-gauge railway to the **Marina d'Avenza** (p. 105).

Country fertile and well cultivated. The picturesque ruined castle of **Montignoso** occupies an abrupt hill to the left. — **801/2 M. Serravalle**, an agreeable summer-resort, with large marble-quarries, lies 2 M. to the N.E. of the station.

Serravalle is the starting-point for the exploration of the S. portion of the **Alpi Apuane**, the S.W. chain of the Central Apennines, remarkable for the bold shapes of its peaks. Near the centre of the mountains, above the village of **Stazzema** (*Locanda del Prociuto*), noted for its marble-quarries, lie the **Albergo Alpino** (2395 ft.), on the S.W. slope of the **Monte Pania** (9100 ft.), the **Alb. del Matrone**, in **Palagnana**, and a dependence of the latter on the **Prati di Piano d'Orcino** (8412 ft.), all three much frequented

in summer, especially for ascents of the *Pania, Mte. Forato* (4010 ft.), the *Proclito* (3880 ft.), and *Mte. Matanna* (4820 ft.). These hotels may be reached from *Seravezza* in about $4\frac{1}{2}$ -5 hrs., and in about the same time from *Bagni di Lucca* (p. 423) or from the station of *Ponte a Morlano* (p. 423).

83 M. *Pietrasanta* (*Alb. e Rist. Ballerini*), a small town (4000 inhab.) with ancient walls, beautifully situated, was besieged and taken by Lorenzo de' Medici in 1482. At the beginning of the town is the *Fortezza*, a small battlemented castle. The church of *San Martino* (*Il Duomo*), begun in the 13th cent., with additions extending down to the 16th cent., contains a pulpit and sculptures by *Stagio Stagi*. Ancient font and bronzes by *Donatello* in the *Battistero*. Campanile of 1380. *Sant' Agostino* is an unfinished Gothic church of the 14th century. — Near *Pietrasanta* are quick-silver-mines and marble-quarries.

89½ M. *Viareggio*. — Railway Station at the E. end of the town, $\frac{3}{4}$ M. from the beach.

Hotels (the larger houses have steam-heating and electric light) **GRAND-HÔTEL*, in an open situation, with a small garden, R. from 8 fr., L. 85 c., B. 1, déj. 8, D. 4, pens. 8-7 (in summer 8-10), omn. 1 fr.; *Gm. HÔT. DE RUSSIE*, R. from 4, B. 1, déj. 8, D. 4½, pens. 8-12 fr.; these two in the *Via Manin*, at the corner of the *Piazza d'Asseglio*. **HÔT. D'ITALIE*, R. from 2½ fr., L. 85 c., B. 1, déj. 2-2½, D. 3½-4, pens. 6-8 fr., well managed; *HÔT. DE PARIS-SOLEIL*; **HÔT. DE ROME*, with small garden, pens. 6-7½ (in summer 8-10) fr.; these three in the *Piazza d'Asseglio*. **HÔT. DE NIKE*, *Via Ugo Foscolo*; **HÔT. DE FLORENCE*, R. from 2½ fr., B. 80 c., déj. 2, D. 3, pens. (L. extra) 5-7 (in summer 6-8) fr.; *HÔT. DE LA PAIX*, both *Via Manin*; *HÔT. GRANDE BRETAGNE*, *Via San Martino*, at the corner of the *Via Manin*, pens. 7-9 fr.; *ALB. FONTANINI*, *Via del Giardino* 6, with trattoria; *ALB. VITTORIA*, *Via Regia*, at the corner of the *Piazza del Mercato*, ¼ M. from the station, both unpretending. — *Pensions: Hayden*, *Via Mazzini* 75, closed in winter; *Pini*, *Piazza Paolina*, pens. incl. wine 6 fr., well spoken of. — *Apartments* moderate.

Cafés. Caffè del Casino, *Piazza Manzoni*; and, in summer, several *cafés* and confectioners in the *Via Manin*.

Cycles for hire at *Mametti's*, *Via Fel. Cavallotti*.

Cabs. Per drive 1 pers. 1 fr., several pers. 1½ fr.; per hr. within 1¼ M., 2 fr., each addit. hr. 1½ fr.; longer drives according to bargain. Same fares at night. Hand-luggage free; trunk 30-50 c.

Post & Telegraph Office, *Piazza Vittorio Emanuele Secondo*. — Theatres. *Reale Teatro Puccini*, *Piazza Vitt. Eman.*; *Pollcama*, open-air theatre, on the beach.

Sea Bathing at the *Stabilimento Nettuno* and *Balnea*, both with restaurants, ball-rooms, and skating-rinks; *Bagno di Felice*. — Beggars and hawkers are exceedingly troublesome on the beach.

Viareggio (18 ft.), founded by *Lucca* in 1171, is a quiet country-town (17,240 inhab.), with regular and monotonous streets, situated in a spacious and somewhat marshy plain on the sea, about 3 M. to the S.E. of the *Monti della Versilia*, spurs of the *Alpi Apuane*. Its excellent sandy beach attracts numerous sea-bathers (especially from *Tuscany*) in July and Aug., and in winter, in spite of its want of protection against the wind, it is occasionally visited as a winter-station.

From the railway-station a road leads to the W. direct to the beach, crossing the *Ponte di Pisa*, skirting the *Fosso Burlamaoca*

(here known as the *Porto Canale*), the discharge of the lake of Massaciuccoli (see below), and passing the *Darsena Vecchia* and *Darsena Nuova*, two small harbours. From the end of the N. *Molo* (210 yds. long), at the mouth of the canal, we enjoy a splendid view of the Alpi Apuane and of the coast from Leghorn to the Gulf of Spezia.

The Via Manin, skirting the beach, and the Piazza d'Azeglio, with its gardens, are the favourite resorts of visitors. The Piazza Paolina, to the N.E., is embellished with a *Monument to Shelley* (p. 415), by Urbano Lucchesi.

On the side of the pedestal, encircled by intertwined branches of oak and olive, is a book bearing on its cover the word 'Prometeo'. Above this is the following inscription: — '1894 to P. B. Shelley, heart of hearts, in 1822 drowned in this sea, consumed by fire on this shore, where he meditated the addition to 'Prometheus Unbound' of a posthumous page in which every generation would have a token of its struggles, its tears, and its redemption'.

The celebrated *Pineta*, or pine-forest, of Viareggio, extends for 6 M. along the coast. The N. portion, which belongs to the town and is open to visitors, is reached via the Viale Gino Capponi or from the N. end of the Via Manin. In the somewhat neglected S. portion, which begins at the canal, is the *Villa dei Borboni*, belonging to the sons of the first wife (d. 1893) of Don Carlos, Duke of Madrid. The villa is entered (permesso essentiale) from the Via della Fornace, near the old harbour.

From Viareggio a narrow-gauge railway runs to the N.E. in $\frac{3}{4}$ hr. to (7 M.) the little town of *Camaiore* (147 ft.), whence a road leads via (2 M.) *Pieve di Camaiore* and (3 $\frac{1}{2}$ M.) *Montenapino* (735 ft.) to (15 $\frac{1}{2}$ M.) *Lucca* (p. 415).

A pleasant DRIVE (or cycle tour) may be made to (8 M.) *Pietrasanta* (p. 407) or to the *Lago di Massaciuccoli* (2 $\frac{1}{2}$ sq. M., 7 ft. deep), near the station of Torre del Lago (see below). Near the village of Massaciuccoli, at the E. end of the lake, are the so-called *Bagni di Nerone*, a Roman ruin. The lake may be reached by boat on the canal.

FROM VIAREGGIO TO LUCCA, 14 M., branch-railway in $\frac{3}{4}$ -1 hr. via (5 M.) *Massarosa* and (8 $\frac{1}{2}$ M.) *Nossana*. From Lucca (p. 415) to Florence via *Prato*, see p. 428; to *Bologna*, see pp. 363, 362.

The RAILWAY traverses a thick pine-wood (*Macchia di Migliarino*) beyond (92 $\frac{1}{2}$ M.) *Torre del Lago*, and at (97 $\frac{1}{2}$ M.) *Migliarino* crosses the *Serchio* (p. 405).

102 $\frac{1}{2}$ M. *Pisa* (p. 404). To the left, before we enter the station, rise the cathedral, baptistery, and campanile. We then cross the *Arno*.

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The name of the Germanic tribe that invaded Italy in 568 is now applied to the country between the Alps and the Po, which is separated from Piedmont by the Ticino, and from Venetia by the Mincio. It is divided into the eight provinces of *Como, Milano, Pavia, Sondrio, Bergamo, Cremona, Brescia, and Mantova*, covering an area of about 8000 sq. M., and containing 3,713,800 inhabitants. The name was once applied to a much larger tract. Lombardy has not inaptly been likened to an artichoke, the leaves of which were eaten off in succession by the lords of Piedmont; thus in 1427 they appropriated Vercelli, in 1531 Asti, in 1708 Val Sesia, in 1708 Alessandria, in 1786 Tortona and Novara, and in 1743 Domodossola. The heart of the country, if we continue to use the simile, would then be the DISTRICT OF MILAN, or the tract lying between the Ticino, Po, and Adda. The three zones of cultivation are the same as in Piedmont, *viz.* the region of pastures among the mountains, that of the vine, fruit-trees, and the silk-culture on the lower undulating country and the slopes adjoining the lakes, and that of wheat, maize, and meadows in the plains, the yield of these last being, however, far more abundant than in Piedmont. The climate of Lombardy is thoroughly continental: winter in the plains, which are scourged by bitter winds, is very cold (minimum at Milan, 1.4° Fahr.) and abounds in snow and mist (in 1893 at Milan snow occurred on 18 days, mist on 50); while in summer the heat is greater than that of S. Italy (maximum at Milan, 97° Fahr.). In the height of summer rain is rare beyond the lower Alps, and falls more frequently when the wind is from the E. than from the W., as the moisture of the latter is absorbed by the Maritime Alps and the Apennines; but a thorough system of irrigation, without a parallel in any other part of Europe, prevails here, so that a failure of the crops is hardly possible. In the middle ages the importance of Milan was due to its woollen industries, but sheep-breeding has in modern times been largely superseded by the silk-culture, an industry which has so materially increased the wealth of the country, that it used to be said during the Austrian régime that the army and the officers lived on mulberry leaves, as their produce alone sufficed to pay the land taxes. Under these circumstances the population is unusually dense, being about 380 persons to the sq. mile, or only a little less dense than in Liguria and Campania.

The central situation, and the wealth of the country, have ever rendered it an apple of discord to the different European nations. In the earliest period known to us it was occupied by the *Etruscans*, an Italian race, which about 400 B.C. was subjugated or expelled by *Celts* from the W. These immigrants founded *Mediolanum* (Milan), near the site of the Etruscan Melpum, destroyed in 896 B.C. Traces of their language still survive in the modern dialect of the country, as it does in the dialects of Piedmont and Emilia. It was but slowly that the Italians subdued or assimilated these foreigners, and it was not till B.C. 222 that the *Romans* extended their supremacy to the banks of the Po by their victory at *Cassidium* (p. 393). In the following century *Galla Cisalpina* was constituted a province, on which Cæsar conferred the rights of citizenship in B.C. 48. Throughout the whole of the imperial epoch these regions of Northern Italy formed the chief buttress of the power of Rome. From the 4th cent. on Milan surpassed Rome in extent, and, in many respects, in importance also. It became an imperial residence, and the church founded here by St. Ambrosius (who was bishop of Milan in 374-97), long maintained its independence of the popes.

The *Lombards* made Pavia their capital, but their domination, after lasting for two centuries, was overthrown by *Charlemagne* in 774 (p. 8). The Lombard dialect also contains a good many words derived from the German (thus, *bron, gast, grä, plö, smetter, stork, and stesä*, from the German *Brunnen, Gast, Greis, Pflug, Messer, stören, and stossen*). The crown of Lombardy was worn successively by the *Francians* and by the *German Kings*, the latter of whom, particularly the *Othos*, did much to promote the prosperity of the towns. When the rupture between the emperor and the pope converted the whole of Italy into a Guelph and Ghibelline camp, Milan, the leader of the federated Lombard cities since

1167, formed the headquarters of the former, and Cremona those of the latter party, and the power of the Hohenstaufen proved to be no match for the Lombard walls. The internal dissensions between the nobles and the burghers, which prevailed in every town, led to the creation of several new principalities. In 1277 *Archbishop Ottone degli Visconti* of Milan (whose family was so called from their former office of 'vicecomites', or archiepiscopal judges) was nominated 'Capitano del Popolo', and in 1294 *Matteo Visconti*, his nephew, was appointed governor of Lombardy by the German king. Although banished for a time by the Guelph family Della Torre, both Matteo and his sons and their posterity contrived to assert their right to the Signoria. The greatest of this family were *Lucchino Visconti* (1389-49), Patriarch's patron, and *Giovanni Galeazzo*, who succeeded his father *Galeazzo II* (p. 129, d. 1378) as ruler of the W. portion of the district of Milan. In 1385 Giovanni wrested the reins of government in the E. portion also from his uncle *Bernabò*, and afterwards extended his duchy to Pisa and Bologna, and even as far as Perugia and Spoleto. His chief concern was to raise taxes for the purpose of carrying on war, but at the same time the country flourished under his just and systematic government. The municipal councillors were entrusted with administrative and executive powers in matters of police, while artists and men of letters were invited to the court by the prince, who founded the Cathedral at Milan and the Certosa at Pavia. But after his death in 1402 chaos came again.

On the extinction of the Visconti family with the death of *Filippo Maria* in 1447, Milan declared itself a republic under the name *Repubblica di Sani Ambrogio*. In 1450, however, *Francesco Sforza* the condottiere, who had been elected general-in-chief by the 'capitani' of the republic, made himself duke, and restored order and security to the distracted state. He rebuilt the Castello, constructed the Martesana Canal and the Ospedale Maggiore, and surrounded himself with Byzantine and Italian scholars, who applauded the Latin orations of his daughter Hippolyta. Francesco died in 1486, and his art-loving but dissolute son, *Galeazzo Maria*, was assassinated ten years later in the church of Santo Stefano, leaving his son *Giovanni Galeazzo* still a minor. *Ludovico il Moro* seized the regency in name of his nephew, and on the death of the latter in 1494, he induced Charles VIII. of France to undertake a campaign against Naples, thus inaugurating a new period in the history of Italy. Since that time Italy has at once been the battlefield and the prey of the great powers of Europe. Lodovico himself, after having revolted against France and been defeated at Novara in 1500, terminated his career in a French dungeon. In 1526 the battle of Pavia constituted *Charles V.* arbiter of the fortunes of Italy. In 1540, five years after the death of the last Sforza, he invested his son, *Philip II.* of Spain, with the duchy of Milan. In 1714 the Spanish supremacy was followed by the Austrian in consequence of the War of Succession. On four occasions (1793, 1798, 1799, and 1800) the French took possession of Milan, and the Napoleonic period at length swept away the last relics of its medieval institutions. Although *Napoleon* annexed the whole of Piedmont, Genoa, Parma, Tuscany, and Rome (about 86,000 sq. M. of Italian territory) to France, the erection of the *Cisalpine Republic* (1797) and then of a *Kingdom of Italy* (1805) contributed materially to arouse a national spirit of patriotism. This kingdom embraced Lombardy, Venice, S. Tyrol, Istria, the greater part of the Emilia, and the Marches. Milan was the capital, and Napoleon was king, but was represented by his stepson *Joyeuse Bonaparte*. The Austrian Supremacy, which was restored in 1815, proved irreconcilable with the national aspirations of the people. By the Peace of Zurich (20th Nov., 1859) Lombardy, with the exception of the district of Mantua, was ceded to Napoleon III., and by him to Sardinia.

19. Milan, Ital. *Milano*.

Railway Stations. 1. The *Central Station* (Pl. F, G, 1; "Restaurant, with prices displayed), a handsome and well-arranged structure, is decorated with frescoes by Pagliano, Induno, and Casnedi, and with sculptures by Vela, Strazza, Magni, and Tabacchi. It is used by all the lines of the Rete Adriatica and the Rete Mediterranea. Omnibuses from most of the hotels are in waiting (fare $\frac{2}{2} \frac{1}{2}$ fr.). Fiacre from the station 1 fr., day or night; each large article of luggage 25 c., small articles taken inside the cab free. Electric tramway into the town 10 c. (hand-baggage only allowed). — 2. The *Stazione Ferrovia Nord* (Pl. O, 4), for the lines of the N. Railway to Saronno and Como (p. 145), to Erba (R. 24), and to Varese and Laveno (R. 26), is connected with the Piazza del Duomo, the Stazione di Porta Genova, and the Central Station by the electric tramways Nos 3 & 5 (p. 115). — 3. The *Stazione di Porta Genova or di Porta Ticinese* (Pl. B, 5), a secondary station for the trains to Mortara and Genoa (p. 171), is of little significance to strangers. — Portage to the town for luggage under 100 lbs 50 c., according to tariff (from any station). — Railway-tickets for the Rete Adriatica and the Rete Mediterranea may also be procured at the *Agenzia Internazionale di Viaggi* (Fratelli Gondrand), Galleria Vittorio Emanuele 24, or from *Thos. Cook & Son*, Via Alessandro Manzoni 7; for the N. Railways at the *Agenzia Ferrovia Nord*, Galleria Vittorio Emanuele 26. — For the stations of the *Steam Tramways*, see pp. 114, 115.

Hotels (all those of the first class have lifts and most of them electric light). In the Town. "HÔTEL DE LA VILLE (Pl. a; F, 5), Corso Vittorio Emanuele, with a winter-garden and post and railway-ticket offices, R. 5-17, B. 2, dój. 4, D. 6, pens. 15, omn. $\frac{1}{2}$ fr.; HÔT. CAVOUR (Pl. b; F, 8), Piazza Cavour, pleasantly situated opposite the Giardini Pubblici, R. from 4, B. $\frac{1}{2}$ fr., dój. 4, D. 6, omn. $\frac{1}{2}$ fr.; "GRAND HÔTEL DE MILAN (Pl. c; F, 3, 4), Via Alessandro Manzoni 28, with ticket and luggage office, R. 5 $\frac{1}{2}$ -10, B. $\frac{1}{2}$ fr., dój. 4, D. 5, pens. from 10, omn. 1, heating 1 fr.; Gr. HÔT. CONTINENTAL (Pl. c; E, 4), Via Alessandro Manzoni, 4-8, B. $\frac{1}{2}$ fr., dój. 3, D. 5, pens. from 10, omn. $\frac{1}{2}$ fr. The following are also first-class but somewhat less expensive: "GRANDE BRITAGNE ET REICHMANN (Pl. d; D, E, 6), Via Torino 45, R. 8 $\frac{1}{2}$ -5 $\frac{1}{2}$, B. $\frac{1}{2}$ fr., dój. 8 $\frac{1}{2}$, D. $\frac{1}{2}$ fr., pens. 8, omn. 1 fr.; "HÔTEL METROPOLITAIN (Pl. q; E, 5), Piazza del Duomo, R. 5 $\frac{1}{2}$ -5 $\frac{1}{2}$, B. $\frac{1}{2}$ fr., dój. 3, D. 5, pens. 9-12, omn. 1 fr.; HÔT. VERDI & BERNERONI, Piazza Cordusio (Pl. D, E, 6), R. 8-5, B. $\frac{1}{2}$ fr., dój. 8, D. 4, pens. 9-12 fr. — BABCOCKING (Pl. p; E, 6), Via Santa Margherita 16, R. 8 $\frac{1}{2}$ -5 $\frac{1}{2}$, B. $\frac{1}{2}$ fr., dój. 2 $\frac{1}{2}$, D. 4, pens. 10-15, omn. $\frac{1}{2}$ fr.; "EUROPA (Pl. f; F, 5), Corso Vitt. Emanuele 9, R. 4-8, B. $\frac{1}{2}$ fr., dój. 8, D. $\frac{1}{2}$ -8, pens. 9-14, omn. 1 fr.; "MANTO (Pl. k; F, 2), Via Mania, near the Giardini Pubblici, in a pleasant situation, R. from $\frac{1}{2}$ fr., B. $\frac{1}{2}$ fr., dój. 8, D. 6, pens. from 10, omn. 1 fr., patronised by English travellers; "NATIONALS (Pl. s; E, 4), Piazza della Scala 4, R. from 8, B. $\frac{1}{2}$ fr., dój. 8, D. 4, pens. from 8, omn. 1 fr.; "BELLA VENEZIA (Pl. i; E, F, 6), Piazza San Fedele, R. 8 $\frac{1}{2}$ -4, B. $\frac{1}{2}$ fr., dój. 8, D. 4, pens. 10, omn. 1 fr.; "VICTORIA ET LEON (Pl. o; G, 4, 5), Corso Vittorio Emanuele 40, with lift and steam-heating, R. 2 $\frac{1}{2}$ -6, B. $\frac{1}{2}$ fr., dój. 8, D. 4, pens. from 7, omn. $\frac{1}{2}$ fr.; "ROMA (Pl. g; F, 6), Corso Vitt. Emanuele 7, with lift and restaurant, R. from 8, B. $\frac{1}{2}$ fr., dój. 8, D. 4, pens. 9-11, omn. 1 fr. — The following are Italian houses of the second class: "FORO & CENTRAL (Pl. l; E, 9), Via Torino, R. 5 $\frac{1}{2}$ -4, B. $\frac{1}{2}$ fr., dój. 8, D. 4, pens. 8, omn. 1 fr.; "HÔT. DE FRANCE (Pl. m; F, 5), Corso Vitt. Eman. 13, with lift and steam-heating, R. 5 $\frac{1}{2}$ -4 $\frac{1}{2}$, B. $\frac{1}{2}$ fr., dój. 8, D. $\frac{1}{2}$ fr., pens. 9-10, omn. $\frac{1}{2}$ fr.; "AGNELLO ET DU DÔME, Corso Vitt. Eman. 2, with lift, R. 2-4, dój. 8, D. 4 (both incl. wine), pens. 8-10 fr.; "ANGLO-ITALIANA (Pl. n; F, 5), Via Agnello and Corso Vitt. Emanuele, R. 5 $\frac{1}{2}$ -5 $\frac{1}{2}$, B. $\frac{1}{2}$ fr., omn. $\frac{1}{2}$ fr.; "ANGIOLI, Via San Protasio, R. 2 $\frac{1}{2}$, B. 1, dój. 8, D. 4, omn. $\frac{1}{2}$ fr.; "EUROPEA & BELLAVUE (Pl. t; F, 5), Piazza Fontana, R. 2 $\frac{1}{2}$ -5 $\frac{1}{2}$, B. $\frac{1}{2}$ fr., dój. 2 $\frac{1}{2}$ -3, D. 5 $\frac{1}{2}$ -4, pens. 8-9, omn. $\frac{1}{2}$ fr.; — "FORO (Pl. r; E, 6), Via San Protasio, cor. of Via Santa Margherita, with lift and trattoria, R. 2 $\frac{1}{2}$, dój. 2 $\frac{1}{2}$, D. 5 $\frac{1}{2}$ fr.; St. Morano, Via Paffari (Pl. F, 5),

R. 2 $\frac{1}{4}$, B. 1, déj. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, omn. $\frac{3}{4}$ fr.; *AGNELLINO*, Via Agnello 4 (Pl. F, 5), R. 2, pens. 6 fr.; *HÔT.-PENS. SUISSE*, Via Visconti 15, R. 2-3, B. 1 $\frac{1}{4}$, déj. 2 $\frac{1}{2}$, D. 4, pens. with wine 7 fr.; *FALCONE*, Via del Falcone; *COMMERIO*, Piazza Fontana, with trattoria, R. 2-2 $\frac{1}{2}$ fr.; *PROMESSI SPOSI*, Piazza Venezia 12 (Pl. H, 2), R. from 1 $\frac{1}{2}$, déj. 1 $\frac{1}{2}$, D. 3 fr., incl. wine.

Near the Central Station: **PALACE HOTEL* (Pl. w; G, 1), first-class, with restaurant and booking office, R. 5-10, B. 1 $\frac{1}{2}$, déj. 3 $\frac{1}{2}$, D. 5, omnibus $\frac{1}{2}$ fr., new; **HÔT. DU NORD* (Pl. u; F, 1), with lift, steam-heating, and garden, R. 2 $\frac{1}{2}$ -4, B. 1 $\frac{1}{4}$, déj. 3, D. 4 fr.; *HÔT. D'ITALIE* (Pl. z; F, 1); *CONCORDIA*, R. 2-3 fr.; **HÔT. TERMINUS* (Pl. v; G, 1), with lift, R. 3-4 fr., L. 30 c., B. 1 $\frac{1}{2}$, déj. 3, D. 3 $\frac{1}{2}$ fr.; *HÔT. DU PARC* (Pl. x; F, 2), Via Principe Umberto 28; with lift, R. 2-4, B. 1 $\frac{1}{4}$, déj. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$ fr.; *SAN GOTTARDO*, Via Galileo; *SOMMID*, Via Marco Polo 16 (Pl. F, 1), R. 1 $\frac{1}{2}$, B. 1, déj. 2, D. 3 fr., incl. wine. *NIZZA*, Via Principe Umberto 6, R. 1 $\frac{1}{2}$ -2 fr., B. 30 c., D. 2, S. 1 $\frac{1}{2}$ fr., incl. wine; *ALB.-RISTOR. CERVO*, Via Prin. Umb. 14-16, R. 1 $\frac{1}{2}$ fr., B. 30 c., déj. or D. 2 $\frac{1}{2}$ fr., incl. wine (the last four quite unpretending).

Pensions (comp. p. ix). *Bontini*, Piazza della Scala 5, pens. 6-10 fr.; *Pension Anglaise (Mrs Ernst)*, Corso Vitt. Emanuele 26, pens. 6 fr.; *Bassol*, Piazza del Duomo 19; *Venanzi*, Corso Vittor. Eman. 36, pens. 4-5 fr.

Restaurants (Ristoranti, Trattorie; comp. p. xxi). Caffè Ova, Via Giuseppe Verdi, near the Scala, with a garden (evening-concerts in summer); *Biffi*, **Savini*, *Gambrius-Halle*, all three in the Galleria Vitt. Emanuele; **Fraschetti-Toscana*, near the E. branch of the Galleria Vitt. Emanuele, good Tuscan wine; *Orologio*, on the E. side of the Piazza del Duomo, very fair; **Savini*, near the Arco della Pace (p. 188), a large and handsome establishment, with a concert-room and garden. The above mentioned second-class hotels are also restaurants.

Cafés (comp. p. xxii). **Biffi* (concerts in the evening; see above); *Ova*, (see above); *O. Orsini*, Via Tommaso Grossi, at the corner of the Via Santa Margherita (concerts in the evening); *C. Martini*, Via Alessandro Manzoni, near the Piazza della Scala; *Eden*, Via Cairoli (see p. 114); the cafés in the *Giardini Pubblici* (p. 142) and the *Nuovo Parco* (p. 132). — *Milk* and *Biscuits* may be obtained at the shops of the *Latteria Lombarda* (Corso Vitt. Emanuele, etc.).

Confectioners (Pasticcerie). Café Cova, see above; *Biffi*, Via Alessandro Manzoni; **Marchesi*, Via del Monte Napoleone. — *Panettone* is a favourite kind of cake, chiefly used during the continuance of the Carnival.

Beer (see p. xxii). **Gambrius-Halle*, see above (Munich beer, concert in the evening); **Spatenbräu*, Via Ugo Foscolo 2, adjoining the Gall. Vitt. Eman. (also luncheon-rooms); *Beereria Nazionale*, on the W. side of the Piazza del Duomo; *Orologio*, see above; *B. Milanese*, Piazza Cordusio, also luncheon-rooms (Bav. and Bohem. beer at these three); *B. Pilati*, Galleria de Cristoforis (Pl. F, 4), a favourite luncheon-room; *B. Svizzera*, Via Capellari, next door to the Hôt. Métropole; *Olimbacher Bierhalle*, Via Mercanti 5.

*Baths. *Terme di Milano*, Foro Bonaparte 66, built in 1895, with electric light and swimming, Turkish, and medicinal baths; *Tre Re*, Via Tre Alberghi 24 (Pl. E, 6); *Bagni Dufour*, Via San Vittore; *Bagni dell'Annunziata*, Via Annunziata 11; also Corso Vittorio Emanuele 17, clean and not expensive; Via Pasquirolo 11, etc. — *Swimming Baths: *Bagno di Diana* (Pl. H, 2), outside the Porta Venezia (1 fr.).

Cabs ('Cittadini' or 'Broughams'; a tariff in each vehicle). Per drive by day or night 1 fr.; per hour 1 $\frac{1}{2}$ fr., each $\frac{1}{2}$ hr. addit. 1 fr.; each large article of luggage 25 c.

Electric Tramways (constructed in 1897-99 by the Edison Co. and well managed; aggregate length about 80 M.; comp. the Plan). 1. *Piazza del Duomo* (Pl. E, 5)-Via Al. Manzoni-Via Principe Umberto-Central Station (Pl. F, G, 1). — 2. *Piazza del Duomo*-Porta Venezia (Pl. H, 2)-Central Station. — 3. *Piazza del Duomo*-Via Dante-Statione Ferrovie Nord (Pl. C, 1)-Via Vincenzo Monti-Porta Sempione (Pl. B, 2)-Corso Sempione (Pl. A, B, 1, 2). — 4. *Piazza del Duomo*-Via Dante-Porta Tenaglia (Pl. C, 2) Via Bramante-Oltimero Monumentale (comp. Pl. C, 1). The cars on this route return by

the Porta Volta and the Corso Garibaldi — 5 *Piazza del Duomo Piazza Sant' Ambrogio* (Pl C, 5 6) *San Vittore* (Pl B, 6) — 6 *Tramvia Inter-stazionale Central Station Porta Nuova* (Pl E, F, 1) *Via Pontaccio* (Pl D, 8, 8) *Stazioni Ferrovia Nord* (Pl C, 4) *Stas di Porta Genova or Ticinese* (Pl B, 8) — 7 *Tramvia di Circonvallazione* round the whole of the old town — Lines also run from the *Piazza del Duomo* to most of the other *City Gates* — Fare from 6 80 to 8 90 a m 5c, later 10c (on line No 7 always 10c) There are no fixed stations, passengers hail the driver when they wish to enter and ring when they wish to alight The cars on the chief lines are often overcrowded, and passengers should be on their guard against pickpockets

Local Railways connect Milan with a large part of Lombardy (comp the Map, p 146) The only lines of much interest for the stranger are the steam-tramway to the *Torre di Mangano* and *Pavia* (Certosa, see p 143) and the electric line to *Menza* (p 146)

Post Office (Pl F, 6), *Via Rastrelli* 20, near the cathedral, open from 8 a m to 9 p m; branch offices at the Central Station, etc A new central post office building was begun in the *Via Bocchetto* in 1901 — **Telegraph Office** (Pl E, 5), *Piazza Mercanti* 19, groundfloor

Theatres (comp p xxiv) The **Teatro alla Scala* (Pl F 4) the largest in Italy after the *San Carlo Theatre* at Naples was built by *Gius Piermarini* in 1778 and holds 8600 spectators The performances (operas ballets, spectacular pieces) take place during winter only The interior is worthy of inspection (open 9 4; 1/2 fr) — **Teatro Lirico Internazionale* (Pl F, 6) built by *Sfondrini* in 1894 at the corner of the *Via Larga* and the *Via Rastrelli*, **Teatro Manzoni* (Pl F, 5) *Piazza San Fedele*, elegantly fitted up, good performances of comedy, *Teatro Dal Verme* (Pl D, 4), *Foro Bonaparte* (operas and ballets, sometimes used as a circus) *Teatro Mio drammatici* (Pl E 4) *Via San Dalmazio* operas, **Teatro Fossati* (Pl D, 3) *Foro Bonaparte*, plays in the local dialect — *Eden Theatre of Varieties*, *Via Cairoli* (Pl D, 4), adm 1 fr

Bands play in summer in the *Piazza della Scala* (p 120, Thurs, 8-10 p m), the *Giardini Pubblici* (p 142, sun, 3 8 and 8 11 p m), and the *Nuovo Parco* (p 182, Sun, 8 11 p m)

Bankers *Banca Commerciale Italiana* *Piazza della Scala* 8; *Credito Italiano*, *Piazza Cordusio*; *Mylius & Co*, *Via Clerici* 4 (Pl F, 4), *Società Bancaria Milanese* *Piazza Belgiojoso* — **Money Changers** *Rasini & Co*, *Piazza Mercanti* (Pl E, 5), *Tenzaghi & Cagnoni*, *Via Al Manzoni* 8

Booksellers *Hoepli*, *Galleria de Cristoforis* (p 141), *Corso Vitt Emanuele* 37, *Sacchi & Figli* *Via Santa Margherita*, *Libreria Treves*, *Gall Vitt Emanuele*; *Fratelli Bocca*, *Corso Vitt Emanuele* 21, *Remo Sandron*, *Via Al Manzoni* 7 — **Newspapers** *Il Corriere della Sera* (p xxiii, 5c), *La Sera*, *La Perseveranza* *Il Secolo* *L'Alba* *Il Tempo*

Shops. The best are in the *Corso* and the *Galleria Vittorio Emanuele* The *Alte Città d'Italia* (*Fratelli Bocconi*), *Piazza del Duomo*, is an establishment in the style of the large Magasins at Paris (fixed prices) — The *Silk Industry* of Milan is very important (comp p 115) The following are noted retail-dealers *Cognigni & Co*, *Corso Vitt Emanuele* 80, *Bajetta*, *Giovannoli & Co*, *Corso Vitt Emanuele* 81 (fixed prices), *Beasozzi*, *Monghisoni & Co*, *Corso Vitt Emanuele* 28, *Città di Como*, *Piazza della Scala* 5 — **Inside** **Furniture** *Poggiani*, *Via del Monte Napoleone* 18 — **Photographs** *Benoni* *Gall Vitt Emanuele* 84, *Lamperti & Garbagnati* *Via degli Omenoni* 4; *Orati Nischi's Photoaromea*, in the show rooms in the *Corso Vitt Emanuele* and the *Via Al Manzoni*

Cigars. Genuine havanas may be obtained at *Galleria Vitt Emanuele* 90

Physicians. *Dr Jul Verdi*, *Via Brera* 8, *Dr Cossi*, *Via Monforte* 6; *Dr Moretti*, *Via Spiga* 22; *Dr Lindner*, *Via Senato* 8a (2-4); *Dr Fornoni* *Via Spiga* 4; *Dr Schulte*, *Via Gesù* 8; *Dr A Tüger*, *Via del Monte Napoleone* 18 — **DENTIST** *Dr Pope*, *Via Monte Napoleone* 45 — **PRIVATE HOSPITALS** *Astlo Evangelico*, *Via Monte Rosa* 12, outside the *Porta Magenta*, the hospital of the foreign colony in Milan; *Casa di Salute Privata Paragini*,

Statuto 15. — CHEMISTS: *Valcamonica e Introzzi*, Corso Vitt. Emanuele 4; *Zambelletti*, Piazza San Carlo, Corso Vitt. Emanuele; *Erba*, Piazza del Duomo.

Goods Agents. *Fratelli Gondrand*, Via Tre Alberghi 8 (Pl. E. 6); *Seb. Boser*, Via Carlo Alberto 24.

United States Consul, *William Jarvis*, Via Bettino Ricasoli 2; vice-consul, *Henry P. Smith*. — British Consul, *Joseph H. Towsey*; vice-consul, *Wm. M. Tweedie*.

English Church Service: *All Saints' Church* (Pl. D. 2), Via Solferino 17, opposite the British Consulate, Sun. at 8, 11, and 3.30 (Rev. H. N. Midwinter, Via Tasso 7). — *Waldensian Church*, Piazza San Giovanni in Conca, at 11 and 7.

Collections and Objects of Interest. [Artists receive free admission to Leonardo da Vinci's Last Supper and the Certosa di Pavia on application at the office on the ground-floor of the Brera, while permission for the Brera itself and the Museo Poldi-Pezzoli is granted on the first floor. For a list of the national holidays, see p. xxiv.]

Ambrosiana. Library shown daily 10-3, Sun. and holidays 1-3, 1/2 fr., free on Wed.; open to students from Nov. 12th to Aug. 31st, daily, 10-3, except Wed., Sun., and festivals. *Pinacoteca*, Sun. and festivals 1-3, other days 10-3, 1/2 fr.; from May 1st to Sept. 30th, Wed., 10-3, free; p. 133.

Brera. Library, daily, 9-4 and 7-10 (May to Oct., 9 to 5 or 6), Sun. 10-2, closed on holidays. *Pictures Gallery*, daily, 9-4 (Nov.-Feb. 9-5), 1 fr.; on Sun. and holidays, 12-3, free; p. 123 — *Collection of Coins*, Mon., Wed., and Frid., 12-3; closed on Sun. & holidays.

Castello Sforzesco (p. 129). *Museo Archeologico ed Artistico*, daily 10 to 4 or 5 (Mon. 1-4 or 1-5); adm. 1 fr., Thurs. 50 c., Sun. & holidays 20 c. — *Museo del Risorgimento Nazionale*, daily, 1-5, 20 c.; Sun. & holidays, 10 c.; p. 132.

Exhibition of the Società per le Belle Arti, daily, 10-6 (winter 10-4); adm. 50 c., on Sun. and holidays 25 c.; p. 122.

Last Supper of Leonardo da Vinci, at present not accessible; p. 136.

Museo Borromeo, Tues. & Frid., 1-4, fee (1/2-1 fr.); p. 134.

Museo Civico, daily (except Mon.), 10-4, 1/2 fr.; Sun. & holidays, 20 c.; p. 142.

Museo Poldi-Pezzoli, daily, 9-4, Sun. & holidays, 10-3, 1 fr.; p. 121.

Palazzo Reale, daily, 10-4, fee (1 fr.); p. 120.

Principal Attractions (2 days). 1st Day, in the morning: *Cathedral, ascend to the *Roof; Galleria Vittorio Emanuele; *Brera (picture-gallery); in the afternoon: Piazza de' Mercanti; Castello Sforzesco; in the evening: walk in the Corso Vitt. Emanuele and Piazza del Duomo, or in summer in the Giardini Pubblici. — 2nd Day, in the morning: Santa Maria delle Grazie and *Leonardo da Vinci's Last Supper; Sant' Ambrogio; *San Lorenzo; San Satiro; Ospedale Maggiore (p. 140); in the afternoon: Cimitero Monumentale. — Excursion to the *Certosa di Pavia (p. 143); to Monza (p. 148; comp. p. 114).

Milan (390 ft.), Ital. *Milano*, surnamed '*la grande*', the *Mediolanum* of the Romans, is the capital of Lombardy, the seat of an archbishop, the headquarters of the second army corps, the chief financial centre of Italy, and one of the wealthiest manufacturing and commercial towns in the country. Silk (over 200 important firms), woollen and cotton goods, gloves, carriages, machinery, and art-furniture are the staple commodities, while it also exports a considerable amount of cheese, butter, eggs, poultry, and other country produce. The town is situated near the small but navigable river *Olona* (p. 168), which is connected by means of the *Naviglio Grande* (p. 64) with the *Ticino* and *Lago Maggiore*, by the *Naviglio di Pavia* (p. 186) with the *Ticino* and the *Po*, and by the *Naviglio della*

Martesana (p. 148) with the *Adda*, the *Lake of Como*, and the *Po*. About 8000 river-craft enter the city annually. Milan ranks next to Naples in point of population, containing, with the suburbs and a garrison of 7000 men, 490,084 inhabitants. There are numerous Swiss and German residents. — The drinking-water is indifferent. For the climate, comp. pp. xxvi, 110.

History. The favourable situation of Milan in the centre of Lombardy, near the beginning of several of the great Alpine passes, has always secured for it a high degree of prosperity. Under the *Romans*, who conquered it in B.C. 222, it was one of the largest cities in Italy, but owing to its repeated destruction hardly a trace of that period has been left (p. 138). After the decay of the Lombard sovereignty the power of the archbishops (p. 111) increased enormously, especially under *Aribert* (1018-45), against whom the smaller vassals were forced to form a league, known as the *Motta*. At a later date the people, grouped round the *Carroccio*, fought for the Archbishops against Conrad II. and the noblesse, expelling the latter from the city in 1041. At this time Milan is said to have contained 900,000 (?) inhab., and its trade and industry, especially the weaving of woollen goods and the making of arms and objects in gold, had become very important. The Roman walls had long since become too cramped, and in 1157 an almost circular moat, still preserved in the inner canal (*Naviglio*), was constructed round the town. Neither this fortification, however, nor the heroic courage of the Milanese could resist the *Emp. Frederick Barbarossa*, who, with the help of the Ghibelline towns of Lombardy, totally destroyed the city in 1182, with the exception of a few churches. The emperor's severe rule, however, soon roused the whole of Lombardy against him; five years later (1187) Milan was rebuilt by the allied cities of Brescia, Bergamo, Mantua, and Verona, while the battle of Legnano (p. 185; 1176) finally shattered Barbarossa's hopes of re-establishing the empire of Charlemagne (comp. p. 111).

The *Visconti* (p. 111), who became 'Signori' of Milan in 1277 and furnished several occupants to the archiepiscopal chair, made an end of the city's constitutional independence, but contributed to its well-being by the introduction of the silk-industry (ca. 1340) and by the wide extension of their sway. A new outer rampart (the *Rafosso* or *Redafosso*) was constructed in this period to protect the suburbs. The *Sforzas* (1450-1535) endeavoured to reconcile the Milanese to their loss of liberty by the brilliancy of their court and their patronage of art.

The wars of the early part of the 16th cent. and the heavy taxes of the *Spanish Period* did not prevent the growth of the city, which in 1590 numbered 248,000 inhabitants. In 1527 city-walls were erected on the site of the outer ramparts, and in 1548 a new series of fortified and bastioned walls were begun. In 1714 Milan, with the rest of Lombardy, passed into the hands of *Austria*. In 1797 it became the capital of the '*Cisalpine Republic*', and then (down to 1815) that of the *Kingdom of Italy*. The bloody insurrection of the *Cinque Giornate* (March 17th-22nd, 1848) compelled the *Austrians* to evacuate the city, and the patriotic agitations which ensued were happily ended by the desired union with the new kingdom of Italy in 1858. No town in Italy has undergone such marked improvement as Milan since this date.

Art History. The only buildings of the early-Christian and Romanesque periods that survived the destruction of 1182 were the churches of San Lorenzo (the oldest church in Milan), Sant' Ambrogio (the quaintest church in Milan), San Simpliciano, San Sepolero, San Celso, and Santa Babila. The Gothic churches are more of decorative than constructive value; some, like the cathedral, represent a not very successful compromise between the styles of the N. and of Italy, while others follow Venetian models (the *Frari*).

It was not till after 1450 that *Filarete* (tower-gate of the Castello, Ospedale Maggiore) and *Michelozzo* (Pal. Medici, Cappella Portinari in Sant'

Eustorgio) succeeded in introducing the Tuscan early-Renaissance style, and this only after protracted struggles with the Lombard masters, who clung obstinately to the pointed arch. Their influence, along with traces of that of N. art, is mirrored in the Lombardic school of sculpture, which grew up about 1460 and gradually extended its activity to Venice, Genoa, and even S. Italy. Its principal masters, the brothers *Antonio* and *Cristoforo Mantegazza*, *Giov. Ant. Amadeo* (1447-1522), *Cristoforo Solari* (d. after 1525), and *Tom. Rodari*, may best be studied in the Certosa in Pavia, the Cappella Colleoni in Bergamo, and the Cathedral of Como. The decline of the style is shown in the late works of *Agostino Busti*, surnamed *Bambaja* (ca 1480-1548). A more serious and realistic conception is revealed by the versatile *Cristoforo Foppa*, surnamed *Caradosso* (ca 1446-1527), who is also famous as a medal-engraver and goldsmith — The earlier painters of this period, such as *Vincenzo Foppa* (d. 1492), who seems to have been trained in Padua, and his pupil *Ambrogio Borgognone* (d. 1523), remained faithful to the local tradition.

Milanese art reached the zenith of its reputation as the residence of *Bramante* (1472-1500), to whom are due the choir and dome of Santa Maria delle Grazie and the baptistery of San Satiro and of *Leonardo da Vinci* (1485-1500 and 1508-16). The latter here executed his masterpieces: the Last Supper and the clay model of the equestrian monument of Francesco Sforza, destroyed by the French in 1499. Among the pupils of Leonardo were the painters *Giovanni Antonio Boltraffio*, *Marco d'Oggiono*, *Andrea Salaino*, *Cesare da Sesto*, and *Gianpiero*; and his influence is also manifest in the works of *Bernardino Luni*, *Andrea Solario*, *Gaudenzio Ferrari*, and *Giov. Ant. Bazzi* (il Sodoma).

We recognize Bramante's style in many buildings of Lombardy, such as Santa Maria in Busto Arsizio, the church of Abbiategrasso, Santa Maria delle Croci at Crema, the Cathedral and Santa Maria de Canepanova at Pavia, the Incoronata at Lodi. Milan itself owes its present architectural physiognomy rather to the masters of the late-Renaissance: — *Galeazzo Alessi* (p. 71; Pal. Marino), *Vinc. Seregni* (1509-94; Pal. dei Giureconsulti, Pal. di Giustizia), and *Pellegrino Tibaldi* of Bologna (1532-96; court of the Archiepiscopal Palace). The churches by these architects (San Paolo, San Vittore, San Fedele, lower part of the cathedral façade) show the transition to the baroque style. The most important architect of the 17th cent. was *Ricchini* (Brera, parts of the Ospedale Maggiore).

The three earlier *Procaccini*, the chief painters after 1550, betray the mannerism of the Carracci, while *Ercole Procaccini the Younger* (1596-1676), *Giov. Batt. Crespi*, surnamed *il Cerano* (1557-1633), *Daniela Crespi* (1590-1680), and *Carlo Franc Nuvoletti* (1608-81) are vigorous disciples of the same eclectic masters (p. 385). — The sculpture of this period is insignificant.

In recent times Milan has raised itself to the highest artistic rank in the kingdom. Sculpture is here carried on to such an extent as to have become almost a special industry. The Milanese Sculptors take great pride in their technical skill, and in effective imitations of nature.

a. From the Piazza del Duomo to the Central Station. Northern Quarters of the City. The Brera.

The focus of the commercial and public life of Milan is the *Piazza del Duomo (Pl. E, 5), which has been much extended since 1876, and is now enclosed on the N. and S. by imposing edifices designed by *Mengoni* (p. 120). It is a centre for electric tramways.

The celebrated **Cathedral (Pl. E, F, 5), dedicated '*Mariae Nascenti*', as the inscription on the façade announces, and as the gilded statue on the tower over the dome also indicates, is built on the site of the smaller early-Christian basilica of Santa Maria

Maggiore. It was at that period the largest church in existence and it is still one of the largest and most sumptuous in the world. This huge structure covers an area of 14,000 sq. yds. (of which about 2400 sq. yds. are taken up by the walls and pillars), and holds about 40,000 people. The interior is 182 yds. in length, the transept 96 yds. in breadth, the façade 73 yds. in breadth; nave 157 ft. in height, 18 yds. in breadth. The dome is 220 ft. in height, the tower 360 ft. above the pavement. The roof, marble like the rest of the building, is adorned with 98 turrets, and the exterior with upwards of 2000 statues in marble. The stained-glass windows in the choir are said to be the largest in the world. The cathedral was founded by the splendour-loving Gian Galeazzo Visconti in 1386. The general style of the building is Gothic, but shows many peculiarities. The author of the original design is unknown; *Marco da Campione* (d. 1390) and *Simone da Orsenigo* (who was master-builder in 1387) have been named, but without any positive proof. The building progressed but slowly, owing to the dissensions between the Italian architects and the German and French masters (*Nicholas de Bonaventuri*, *Hans von Freiburg*, *Heinrich von Gmünd*, *Ulrich von Füssen*, *Jean Mignot*, and others), who were frequently called to their aid. Between 1459 and 1480 *Guiniforte Solari* is mentioned among the superintendents of the building-operations; about 1500 *Francesco di Giorgio* of Siena and *Giov. Ant. Amadeo* appear to have been associated in the that office; and after them the work was conducted by *Dolcebuono*, *Cristoforo Solari*, etc. The crypt and the baptistery, the style of which is quite out of harmony with the general design of the building, were added in the second half of the 16th cent. by *Pellegrino Tibaldi*, who also laid down the marble pavement and designed a baroque façade. The church was consecrated by San Carlo Borromeo on Oct. 20th, 1577. The dome was begun in 1759 by the architects *Croce* and *Merula*, and was finished in 1776. The façade, begun in 1616 after Tibaldi's design, remained uncompleted, until in 1805 Napoleon (whose marble statue, in antique costume, is among those on the roof) caused the works to be resumed, with modifications by *Amati*. But this entire façade is being gradually removed since 1900, and a new one in strict harmony with the style of the rest of the church erected according to the plan of the young architect *Giuseppe Brenzano* (d. 1889), whose design won the first prize in an open competition in 1888.

The church is cruciform in shape, with double aisles and a transept, the latter also flanked with aisles. The INTERIOR is supported by fifty-two pillars, each 16 paces in circumference, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists of mosaic in marble of different colours.

INTERIOR. By the principal inner portal are two huge monolith columns of granite from the quarries of Baveno (see p. 179). RIGHT AISLE:

Sarcophagus of Archbishop Aribert (1018-45), above which is a gilded crucifix of the 11th century. Monument of Ottone Visconti (d. 1296) and Giovanni Visconti (d. 1394), both archbishops of Milan. Gothic monument of Marco Carelli (d. 1394), by *Niccolò d'Aresso* of Florence (?). Tomb of Canon Vimercati, by *Bambaja*. — RIGHT TRANSEPT (W. wall): Monument of the brothers Giovanni Giacomo and Gabriele de' Medici, both of Milan, erected by their brother Pope Pius IV. (1564), the three bronze statues by *Leone Leoni*. [Tickets for the roof (25 c., see below) are obtained near this monument; the staircase leading to the dome is in the corner of the side-wall.] The altar of the Offering of Mary (E. wall of S. transept) is adorned with fine reliefs by *Bambaja*, with a relief of the nativity of the Virgin by *Tantardini* at the foot. Adjacent is the Statue of St. Bartholomew by *Marco Agrade* (1562), anatomically remarkable, as the saint is represented slayed, with his skin on his shoulder, and bearing the modest inscription 'non me Praxiteles sed Marcus finxit Agrates'.

AMBULATORY. The door of the S. Sacristy here is remarkable for its richly sculptured Gothic decorations, by *Hans von Fernach* (1398). In the sacristy is the **Treasury* (adm. 1 fr.), which contains silver statues and candelabra of the 17th cent.; the enamelled Evangelium of Abp. Aribert; diptychs of the 6th cent.; book-covers adorned with Italian and Byzantine carving of the early middle ages; ivory vessel belonging to Bishop Godfrey; a golden Pax by *Caradosso*; and lastly a statue of Christ by *Cristoforo Solari*.

In the ambulatory, a little farther on, is a highly revered Madonna, erroneously ascribed to *Luini*, beyond which is a sitting figure of Martin V. by *Jacopino da Tradate* (1421). Then the black marble Monument of Cardinal Marino Caracciolo (d. 1538), by *Bambaja*. The fourth of the handsome new Gothic confessionals is for the German, French, and English languages. The stained glass in the three vast choir-windows, comprising 350 representations of Scriptural subjects, were executed by *Giov. Bertini* (1844); most of them are copies from old pictures. Before the N. SACRISTY is reached the statue of Pius IV. is seen above, in a sitting posture, by *Angelo Siciliano*. The door of this sacristy is also adorned with fine sculptures by *Jac da Campione* (d. 1398).

In front of the choir, below the dome, is the subterranean **Cappella San Carlo Borromeo* (p. 169), with the tomb of the saint; entrance opposite the doors to the sacristy, to the N and S. of the choir (open till 10 a.m. at other times 1 fr.; for showing the relics of the saint 5 fr.).

In the centre of the N. TRANSEPT is a valuable bronze **Candelabrum*, in the form of a tree with seven branches, executed in the 13th cent., and decorated with figures on the lower portions (prob. French work of the 13th cent.).

LEFT AISLE. Altar-piece, painted in 1600 by *Fed. Barocci*, representing Saint Ambrogio releasing Emp. Theodosius from ecclesiastical penalties. The third chapel contains the old wooden *Crucifix* which San Carlo Borromeo bore in 1576, when engaged, barefooted, in his missions of mercy during the plague. Adjacent, the monument of three archbishops of the Arcimboldi family (ca. 1550), and by the wall, the statues of eight Apostles (18th cent.). Not far from the N. side-door is the *Font*, consisting of an antique bath of porphyry; canopy by *Pellegrino Tibaldi*.

The traveller should not omit to ascend to the **Roof* and *TOWER* of the Cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.; open till an hour before sunset, in summer from 5.30 or 6 a.m.), where an excellent panorama of the Alps by Pirola may be bought (75 c.). Single visitors are not now admitted, except when other visitors are already at the top. The visitor should mount at once to the highest gallery of the tower (by 194 steps inside and 300 outside the edifice). A watchman, generally stationed at the top, possesses a good telescope.

VIEW. To the extreme left (S.W.), Monte Viso, then Mont Cenis (p. 2); between these two, lower down, the Superga (p. 39) near Turin; Mont Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; then, the Mischabelhörner, Monte Moro, the Fletschhorn, the Monte Leone near the Simplon, the Bernese Alps, the St. Gotthard and Splügen, the Bernina, and (in the distance to the E.) the Ortler. To the S. the Certosa di Pavia (p. 144) is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines. Perfectly clear weather is necessary to see all these points.

In front of the cathedral rises the colossal bronze **Equestrian Statue of Victor-Emmanuel II.**, completed in 1896 from the model by *Ercole Rosa* (d. 1893). The well-executed reliefs on the pedestal represent the Allies entering Milan after the battle of Magenta.

To the S. stands the **Palazzo Reale** (Pl. E, F, 5, 6; adm., see p. 115), built in 1772 on the site of the Palazzo di Corte, the earliest mansion of the Visconti and the Sforza. It is adorned with frescoes by *Appiani*, **B. Luini* (from the Casa della Pelucca, near Monza), and *Hayez*, and contains several handsome saloons. In the street to the left, beyond the palace, are visible the tower (1336; built by F. Pecorari) and apse of the fine half-Romanesque church of *San Gottardo*, formerly the chapel of the Visconti. — Adjacent, on the E., in the Piazza del Campo Santo (formerly the cathedral-cemetery), rises the large **Archiepiscopal Palace** (*Palazzo Arcivescovile*; Pl. F, 5), originally built at the end of the 15th cent. in the early-Renaissance style, but altered in 1570 by *Pellegrino Tibaldi*, while the façade towards the Piazza Fontana was designed by *Fabio Mangone*. The handsome first court has a double colonnade and marble statues (Moses and Aaron) by *Tantardini* and *Strazza*. The second court, on the side next the Piazza Fontana, is embellished with Corinthian columns of the 15th century. — The W. side of the Piazza del Duomo is skirted by the *Via Carlo Alberto* (see p. 128), beyond which, to the N.W., lies the *Piazza de' Mercanti* (p. 128).

On the N. side is the imposing palatial façade (finished in 1878) which forms the entrance to the ***Galleria Vittorio Emanuele** (Pl. E, 5), connecting the Piazza del Duomo with the Piazza della Scala. This is the most spacious and attractive structure of the kind in Europe. It was built in 1865-67 by *Giulio Mengoni*, who unfortunately lost his life by falling from the portal in 1877. The gallery, which is said to have cost 8 million fr. (320,000*l.*), is 320 yds. in length, 16 yds. in breadth, and 94 ft. in height. The form is that of a Latin cross, with an octagon in the centre, crowned at a height of 160 ft. with a glass cupola.

In the Largo Santa Margherita (Pl. E, 5), on the W. side of the Galleria, stands a bronze statue, by *Ettore Ferrari* (1901), of *Carlo Cattaneo* (1801-69), the economist and patriot.

The **PIAZZA DELLA SCALA** (Pl. E, 4) is embellished with the **Monument of Leonardo da Vinci** (1452-1519) by *Magni*, erected in 1872. The colossal statue of the master stands on a lofty pedestal,

surrounded by Marco d'Oggiono, Cesare da Sesto, Salaino, and Boltraffio, four of his pupils. — In the piazza, to the N.W., is the *Teatro alla Scala* (p. 114). To the S.E. is the large *Palazzo Marino* (Pl. E, 4), in which the *Municipio* has been established since 1861, erected by Galeazzo Alessi in 1558-60 for Tom. Marini of Genoa. The main façade, towards the Piazza della Scala, was completed in 1890 from the designs of *Luca Beltrami*. The Court and the council-chamber (formerly the ball-room) on the first floor are interesting.

Behind the Pal. Marino is the Piazza San Fedele, with a monument to *Alessandro Manzoni* (p. 151) and, to the N., the Jesuit church of *SAN FEDALE* (Pl. E, F, 4), erected by San Carlo Borromeo in 1569 from designs by *Pellegrino Tibaldi* and containing a sumptuous high-altar. The adjoining *Palazzo del Censo ed Archivio*, formerly the Jesuit college, contains part of the government archives. — To the N.E. of this point is the *Via degli Omenoni*, with the palace of the same name (No. 1), erected by Leone Leoni and adorned with Atlantes. The *Via degli Omenoni* ends in the Piazza Belgiojoso, which contains the *Palazzo Belgiojoso* (No. 2) and *Manzoni's House* (No. 3), with frescoes by Giac. Campi (1894).

Adjacent, *Via Morone* 10 (Pl. F, 4), is the **Museo Poldi-Pezzoli*, bequeathed to the town by Cav. Poldi-Pezzoli in 1879 and exhibited in the tastefully-furnished house formerly occupied by the founder. The collections include valuable pictures, textile fabrics, arms and armour, and small objects of antiquity (adm., see p. 115; no catalogue). Director, *Camillo Boito*.

Ground Floor. — In the VESTIBULE are Oriental carpets. An adjoining ROOM contains Coptic textiles and paintings, including the portrait of a cardinal by *Domenichino*.

First Floor. In the library (to the left) is an ancient Flemish tapestry (15th cent.), representing King Solomon and the Queen of Sheba, and the following paintings: **Ritiera*, Portrait of an ecclesiastic (1686); *Fr. Guardi*, Lagoon at Venice; *G. B. Tiepolo*, Madonna with saints, Two sketches. — The ANTICAMERA and the SALA GIALLA, the next two rooms, contain nothing of importance.

SALA DORATA (to the right). In the wall-case is porcelain from Dresden, China, Sèvres, and elsewhere. In the cases at the window; to the left, antique gold ornaments and silver plate; to the right, goldsmith's work of the 10-16th cent.; in the centre-cases, valuable ecclesiastical vessels, etc. (some Gothic); in the last case, antique glass, vases, and bronzes. Beside the mirror, Persian weapons and fine Persian carpet (16th cent.). Among the pictures may be mentioned: *Piero della Francesca* (?), Portrait of a woman; *Boitacelli*, Madonna. — **SALA NERA.** Pictures: *Signorelli*, St. Barbara; *Borgognone*, St. Catharine; **Mariotto Albertinelli*, Small winged altar-piece, with the Madonna and SS. Catharine and Barbara within and the Annunciation without (1500). — **STANZA DA LETTO.** Pictures: *Fra Vittore Ghislandi* (p. 186), Three portraits; *Bertini*, Portrait of Cav. Poldi-Pezzoli. Venetian glass. — CORNER ROOM. Romanesque crosses and reliquaries. — **SALA DEGLI SPECCHI.** *Girolamo Romanino*, Madonna enthroned with saints and angels, in an attractive landscape; *Palma Vecchio*, Portrait.

SALA DEL CAMINETTO. *Micheli da Verona*, St. son and Delilah (signature 'Victor Carpatius' forged); *Cavazzola*, St. Anthony of Padua; *And. Verrocchio*, Madonna with angels (school-piece); *Ant. Fiorini*, Madonna

enthroned, with angels; *Stefano da Sevio*, A hermit saint; *Cosimo Tura*, Maternal love (school-piece); *Fra Carnevale* (or *Piero della Francesca*?) St. Thomas Aquinas; *Cos. Tura*, A canonized bishop; *Pietro Perugino*, Madonna with angels.

GABINETTO DEI QUADRI DI SCUOLA VENETA. *Bart. Montagna*, St. Jerome, St. Paul (wings of an altar-piece); *Alvise Vivarini*, Madonna enthroned with angels bearing musical instruments; *Carlo Crivelli*, Christ and St. Francis, St. Sebastian; *Giov. Bellini*, Pietà; *Cima da Conegliano*, Head of a youthful saint; *Montegna*, "Madonna with the sleeping Child (in a handsome modern frame); *Vitt. Carpaccio*, Venetian senator; *Bonifazio I.*, Sick-room in Venice. Over the door hangs an antependium of red velvet, displaying the arms of Bianca Maria Sforza (15th cent.). — Returning to the Sala degli Specchi, we enter, to the right, the —

SALA DEI QUADRI DI SCUOLA LOMBARDA. *Andrea Solario*, "Ecce Homo; *Borgognone*, Madonna with singing angels; *Giov. Ant. Boltraffo*, "Madonna, *Vin. Foppa*, *Gaud. Ferrari*, Madonnas; *B. Luini*, St. Jerome, *A. Solario*, "Rest on the Flight into Egypt, John the Baptist, St. Catharine of Alexandria; *B. Luini*, Bearing of the Cross with the weeping Mary; *Boltraffo*, Virgin and Child; *Luini*, Marriage of St. Catharine; *Cesare da Sesto* (?), Madonna with the Lamb (showing Leon. da Vinci's influence). — Three bridal chests (15th cent.), that on the right with two charming medallions by *Bart. Montagna* (?). — We now return and enter the ARMOURY to the right.

The VIA ALESSANDRO MANZONI (Pl. E, F, 4, 3; electric car to the Central Station, see p. 113), one of the chief thoroughfares of the city, begins at the Piazza della Scala (p. 120). In the Via Bigli, the first cross-street beyond the Via Morone, stands the *Casa Taverna* or *Ponti* (No. 11), with a fine portal and an admirably restored court of the beginning of the 16th century. — From the Via del Monte Napoleone, the next cross-street, we turn to the left into the Via Santo Spirito (Pl. F, 4, 3), with the *Palazzi Bagatti-Valsecchi* (No. 10 on the right, No. 7 on the left), built in 1882 and 1885 in the style of the 16th cent. and adorned with old portals, frescoes, marble sculptures, and wood-carvings (visitors admitted; fee 1 fr.).

The Via Alessandro Manzoni ends at the PIAZZA CAVOUR (Pl. F, 3), in which, opposite the S.W. entrance of the Giardini Pubblici (p. 142), rises a *Bronze Statue of Cavour*, by Tabacchi, with a figure of Clio, by Tantardini, on the pedestal. — To the right is the ISTITUTO TECNICO SUPERIORE, in the court of which is a statue of the mathematician *Francesco Brioschi* (1824-97), by Luigi Secchi (1900).

Farther on, in the Via Principe Umberto, to the left, is a statue of *Agostino Bertani* (1812-86), physician and statesman. To the right are the show-rooms of the *Società per le Belle Arti* (Pl. F, 2; adm., see p. 115). This street ends at the *Porta Principe Umberto* (Pl. F, 1) and the large open space in front of the *Central Station* (p. 112).

At the N.W. angle of the Piazza della Scala begins the VIA GIUSEPPE VERDI (Pl. E, 4), which is traversed by the electric tramway (No. 4; p. 113) to the Porta Volta. To the right is the former *Casino de' Nobili* (Nos. 2 & 4), with a Renaissance court by Bramante. —

In the Via del Monte di Pietà, the second side-street on the right, is the handsome *Cassa di Risparmio*, or savings-bank, by Balzaretti. — The Via di Brera, forming a prolongation of the Via Giuseppe Verdi, leads to the —

***Palazzo di Brera** (Pl. E, 3; No. 28), built for a Jesuit college by *Ricchini* in 1651 et seq., since 1776 the seat of the *Accademia di Belle Arti*, and now styled *Palazzo di Scienze, Lettere ed Arti*. It contains the *Picture Gallery* described below, the *Library* founded in 1770 (300,000 vols.; adm., see p. 115), the *Reale Gabinetto Numismatico*, or *Collection of Coins* (50,000; adm., see p. 115), and the *Observatory*, founded in 1766.

In the centre of the handsome COURT is a bronze statue of *Napoleon I.*, as a Roman emperor, by *Canova*, considered one of his finest works (1859). By the staircase, to the left, the statue of the celebrated jurist *Cesare Beccaria* (1738-94), who was the first scientific questioner of the wisdom of capital punishment. The court is also adorned with several other statues.

The staircase ascends to the first floor, on which is the ***PICTURE GALLERY** or *Pinacoteca*, founded in 1806. Adm., see p. 115; catalogue (1901), 1½ fr. Director, *Dr. Corrado Ricci*. The collection has been greatly enlarged and also re-arranged since 1901. In our description below we follow the new arrangement. — The gem of the collection is *Raphael's Sposalizio* (Room XXIII), the chief work of his first or Umbrian period. The numerous pictures of the Lombard school, and particularly the frescoes sawn out of churches, are also very valuable. The authenticity of the Head of Christ (R. XIV) ascribed to *Leon. da Vinci* is open to considerable doubt. The Madonna in a bower of roses (R. XV) is the best of the oil-paintings by *Bernardino Luini*, and the best of his frescoes are the Madonna with SS. Anthony and Barbara (R. II) and the Burial of St. Catharine (R. XV). The most interesting works of the early Italian school are those by *Mantegna*, in R. VIII. The collection also affords an instructive survey of the progress of *Carlo Crivelli* (R. VIII), a master who flourished in 1468-93 and connects the Paduan school with that of Venice. The most notable works of the latter school are The Preaching of St. Mark by *Gentile Bellini* (R. V), three works by *Giovanni Bellini* (R. VIII), and three by *Cima da Conegliano* (R. V); and of a later period The Finding of Moses by *Bonifazio I.* (R. V), the Portrait of Porcia and the St. Jerome by *Titian* (R. VI), *Tintoretto's* Finding of the body of St. Mark (R. IV), and the admirable series of portraits by *Lorenzo Lotto* (R. VII), rivalled by *Giov. Batt. Moroni* of Bergamo (R. III). Of *Correggio* the collection now possesses an admirable early work (R. XVIII). *Domenichino* and *Guercino* (R. XVII) represent the Italian masters of the 17th century. The most important works of foreign schools are The Last Supper by *Rubens*, and the portraits of ladies by *Van Dyck* and by *Rembrandt* (R. XXVIII).

From Room I, in which admission-tickets are obtained, we enter (to the right) —

Room II. ('Affreschi'), a long gallery, hung with frescoes of the Lombard School. *Vinc. Foppa*, Martyrdom of St. Sebastian; Madonna with SS. John the Baptist and John the Evangelist (1485). *Borgognone*, Madonna with angels; Ten saints (from San Satiro). *Bramantino*, Madonna enthroned, with angels. *Gaud. Ferrari*, Adoration of the Magi. *Marco d'Oggiono*, Adam and Eve; Marriage at Cana; Death of the Virgin. *Bernardino Ludni*, *Madonna with SS. Anthony and Barbara. — The Anteroom on the right contains the archives and a large collection of photographs for purposes of study. — Straight on is —

Room III: Venetian Schools of the 16-18th centuries. *Paris Bordone*, Holy Family with St. Ambrose and the donor; Baptism of Christ; Love-scene. *G. B. Tiepolo*, Two sketches. *Bern. Bellotto*, Two landscapes (near Varese). — *Franc. Morone*, Madonna enthroned, with two saints. — *Girol. Savoldo*, *Madonna and four saints. *Moretto*, Madonna with SS. Jerome, Anthony Abbas, and Francis (Injured); St. Francis; Assumption. — *Giov. Batt. Moroni*, Portrait of Navigliero, Podestà of Bergamo (1565); Assumption. — To the left is —

Room IV: Venetian School of the 16th century. *Palma Vecchio*, Adoration of the Magi (probably finished by *Cariani*). *Bonifazio I.*, *Finding of Moses, in the style of Giorgione. *Bonifazio II.*, Christ at Emmaus. *Jac. Tintoretto*, *Finding of the body of St. Mark; SS. Helena, Macarius, Andrew, and Barbara; Pietà. *Paolo Veronese*, Adoration of the Magi, with SS. Gregory and Jerome to the left and SS. Ambrose and Augustine to the right; *SS. Anthony Abbas, Cornelius, and Cyprian, a monk, and a page, the finest 'conversazione' piece (see p. 268) by this master; Christ at the house of Simon the Pharisee. — To the left is —

Room V: Venetian Schools of the 15-16th centuries. *Ant. Vivarini* and *Giov. Alemanno*, Madonna and saints. — *Gentile Bellini*, *Preaching of St. Mark at Alexandria.

In this piece we perceive that the art of Gentile (brother of Giovanni) on the eve of his death was better than it had ever been before. . . . The composition is fine, the figures have the individuality which he imparted, and the whole scene is full of stern and solid power. — '*History of Painting in North Italy*', by *Croze and Cavalcaselle*.

Vitt. Carpaccio, Presentation and Marriage of the Virgin (1504; p. 309); St. Stephen and the Scribes (1514). *Lazzaro Bastiani*, Scenes from the life of St. Jerome (from an altar). *Cima da Conegliano*, *Madonna enthroned, with SS. John the Baptist, Sebastian, Rochus, and Mary Magdalen (an early work); *SS. Peter Martyr, Augustine, and Nicholas of Bari; St. Peter with John the Baptist and St. Paul. — *Bart. Montagna*, *Madonna enthroned, with saints and angels with musical instruments, one of the master's best works (1499). — *Stefano da Zevio*, Adoration of the Magi (1453). *Liberale da Verona*, St. Sebastian. — To the right is —

Room VI Venetian School of the 16th century. *Titian*, *Portrait of Count Porcia (of the master's middle period, ca. 1537; injured); St. Jerome, a characteristic example of his later style (about 1560). *Palma Vecchio*, Four saints.

Room VII: Venetian School of the 16th century. *Lorenzo Lotto*, *Portrait of a lady; *Portraits of two men.

'The fine-chiselled features (of the lady), extremely pure in drawing, charm by their mild expression. A delicate but healthy complexion is displayed in warm sweet tones of extraordinary transparency; and masterly transitions lead the eye from opal lights into rich and coloured shadows. A half length in the same collection represents a man of lean and bony make with a swallow-tailed beard, a grey eye, close set features, and a grave aspect. . . . A third half length, companion to these, offers another variety of type and execution. A man stands at a table in a pelisse with a fox skin collar; he is bare-headed and bearded. His right hand rests on the table and grips a handkerchief. The ruddy skin of the face is broken with touches now warm now cold by which the play of light and reflections is rendered with deceptive truth'. — C. & C.

Room VIII: Venetian Schools of the 15-16th centuries. *Carlo Crivelli*, *Madonna enthroned; *Madonna enthroned, with four saints (1482); Crucifixion, with the Madonna and St. John; Coronation of the Virgin, with a Pietà above it (1493). — *Andrea Mantegna*, Large altar-piece, at the top the Madonna and St. John weeping over the dead body of Christ, below St. Luke and other saints, painted in 1454, and a proof of the early maturity of the artist, then 23 years old; *Madonna in a nimbus of angels' heads; *Pietà.

'It is a picture in which Mantegna's grandest style is impressed, foreshortened with disagreeable boldness, but with surprising truth, studied from nature, and imitating light, shade, and reflection with a carefulness and perseverance only equalled by Leonardo and Dürer; displaying at the same time an excess of tragic realism, and a painful unattractiveness in the faces of the Marys.' — C. & C.

Giovanni Bellini, Madonna (an early work with Greek inscriptions); *Pietà, an early and genuinely impassioned work; Madonna (a late work, about 1510).

Room IX (School of Genoa) has examples of *Castiglione*, *Luca Cambiaso*, etc.

Rooms X and XI: Early Lombard Schools. *Vinc. Civerchio*, Adoration of the Child. *Vinc. Foppa*, Madonna enthroned with angels; Six panels with figures of saints. *Borgognone*, Madonna with St. Clara and a Carthusian Monk.

Rooms XII and XIII: School of Leonardo da Vinci. Works by *Bern. Lanini*, *Salaino*, and *Bern. de' Conti*. — *Marco d'Oggionio* Fall of Lucifer.

Room XIV: School of Leonardo da Vinci. *Franc. Napoletano* (a little-known pupil of Leon. da Vinci), Madonna. *Sodoma* (?), Madonna with the Lamb, painted under the influence of Leon. da Vinci. *Andr. Solario*, Madonna with SS. Joseph and Jerome, an early work (1495; restored); Portrait of a man. *Gianpietrino*, Madonna with the Lamb (unfinished); Mary Magdalen. *Gaud. Ferrari*, Martyrdom

of St. Catharine; Madonna. *Leonardo da Vinci* (?), *Head of Christ, a drawing (injured).

Room XV: School of *Leonardo da Vinci*. Two Madonnas upon panel by *Bern. Luini* and the following frescoes by the same: God the Father (from the church of Santa Maria di Brera); Resurrection of Christ, Four angels, etc. (from the Monastero delle Venerie); Sportive maidens, Sacrifice to Pan, Birth of Adonis, etc., and *St. Catharine placed in her sarcophagus by angels, with the inscription C. V. S. Ch., i.e. 'Catharina Virgo Sponsa Christi' (from the Casa della Pelucca, p. 120); Scenes from the life of the Virgin, with angels; the Madonna with St. John the Evangelist and Martha and the donor, formerly in the Chapel of St. Joseph in the old church of Santa Maria della Pace. — To the right is —

Room XVI, with works of various Lombard Schools. *Borgognone*, SS. Jerome, Ambrose, and Catharine, with a Pietà above; Assumption and Coronation of the Virgin (1522). *Bern. Lanini*, Madonna with three saints; Group with St. Anna (a free copy after Leon. da Vinci's work in the Louvre). *Giov. Ant. Boltraffio*, *Portion of a large altarpiece, with the two kneeling donors. *Bern. Zenale* (?), Madonna enthroned, with the four great church-fathers, SS. Jerome, Gregory, Augustine, and Ambrose, and the donors, Lodovico il Moro, his wife Beatrice d'Este, and their two children. Works by *Bramantino*, etc. — Also, works by Lombard masters of the 17-18th cent.: *Procaccini*, *D. Crespi* (Dead Franciscan), *C. F. Nuvoloni* (Family of the painter), etc.

Room XVII: works of the later Bolognese School (16-18th cent.). *Ann. Carracci*, Christ and the Samaritan Woman; *Guido Reni*, SS. Paul and Peter; *Domenichino*, Madonna enthroned, with SS. John the Evangelist and Petronius; *Guercino*, Expulsion of Hagar; *Franc. Albani*, Dance of Cupids. — To the left is —

Room XVI: Schools of Modena, Reggio, and Parma. *Fil. Mazzola*, Portrait; *Girol. Mazzola-Bedoli*, Benedictine saint. *Correggio*, *Adoration of the Magi, an early work in the master's Ferrarese style; Madonna, St. Lucy, and Mary Magdalen.

Room XIX: works of Bolognese and Ferrarese masters of the 15-16th centuries. *Franc. Costa*, SS. John the Baptist and Peter; *Ercole de' Roberti*, *Madonna enthroned with St. Augustine, the bearded Pietro degli Onesti, and two female saints (from Santa Maria in Porto Fuori at Ravenna). *Lor. Costa*, Adoration of the Magi (1499). *Garofalo*, Pietà (1527). *Dosso Dossi*, SS. Sebastian, George, and John the Baptist.

Room XX: Schools of the Romagna, Forlì, Faenza, Imola, and Ravenna. *Nicc. Rondinelli*, St. John the Evangelist appearing to Galla Placidia (p. 985); Madonna enthroned, with four saints. *Marco Palmezzano*, Madonna enthroned, with four saints (1488). *Cotignola*, Madonna enthroned, with two saints and angels (1499). *Ant. Aleotti*, Same subject. *Luca Longhi*, Same subject (1538).

Room XXI ('Affreschi di Bramante'). Fragments of *Frescoes by *Bramante*, from the Casa Prinetti.

Room XXII, with smaller works of the Schools of Central Italy (Tuscany, Umbria, etc.). *Benozzo Gozzoli*, Miracles of St. Dominic (part of an altar-piece). *Gentile da Fabriano*, Coronation of the Virgin, with four saints. *Glac. Pacchiarotto*, Madonna; *Ang. Bronzino*, Portrait of Andrea Doria (p. 71) as Neptune; *Pietro da Cortona*, Madonna with four saints.

Room XXIII ('Raffaello'). ***Raphael's* far-famed Sposalizio, or the Nuptials of the Virgin, painted in 1504 for the church of San Francesco in Città di Castello, where it remained till 1798.

The composition closely resembles that of the Sposalizio of *Perugino* (now at Caën), in whose studio Raphael then worked. 'In both paintings the top is rounded, and in both a small polygonal temple, a charming forecast of Bramante's buildings, rises in the background. The central part of the foreground is occupied by the long-bearded high-priest, who joins the hands of the bridal pair; Mary is attended by a group of graceful virgins, while near Joseph stand the rejected suitors, the most passionate of whom breaks his shrivelled wand. A closer examination of Raphael's work, however, divulges so many points of divergence, as to make the observer almost oblivious to its Peruginesque character. The transposition of the bride and bridegroom with their attendant groups to opposite sides of the canvas is a purely external difference and one of little significance, but the conception and drawing of the individual figures and the more delicate disposition of the grouping reveal the original and peculiar genius of the younger artist'. — '*Raffaël und Michelangelo*', by Prof. *Anon Springer*.

Room XXIV: Umbrian and S. Tuscan masters of the 15-16th centuries. *Piero della Francesca* (or *Fra Carnevale*?), Madonna enthroned with saints, angels, and the worshipping donor, Duke Federigo da Montefeltre. *Luca Signorelli*, Madonna, Scourging of Christ (early works); Madonna enthroned with four saints (freely retouched in 1892). *Giov. Santi* (father of Raphael), Annunciation. *Timoteo Viti*, Madonna with SS. Crescentius and Vitalis, Annunciation with SS. John the Baptist and Sebastian.

Room XXV: Tuscan and Roman Schools (16-17th cent.). *Sassoferrato*, Madonna (perhaps a copy?).

Room XXVI: Schools of Southern Italy (16-17th cent.). *Luca Giordano*, Madonna and saints. *Salv. Rosa*, Landscape, with St. Paul the Hermit.

Rooms XXVII and XXVIII: Foreign Schools. *Netherlandish School* (attrib. by Hofstede de Groot to *Herri de Bles*), Adoration of the Magi. *Rubens*, Last Supper (from Malines; ca. 1615-20). *A. van Dyck*, *Portrait of a young English lady (?); Madonna and St. Anthony of Padua. *Jan Brueghel*, Village-street (1607). *Rembrandt*, *Portrait of his sister, an early work (1632). *Ribera*, St. Jerome. *Raphael Mengs*, Dom. Annibali, the singer (1760).

Room XXIX: Copies and Photographs (for sale).

Adjacent, at the junction of the Martesana (p. 148) with the Naviglio, is the church of *San Marco* (Pl. E, 3), originally a Gothic building of the 13-14th cent., but entirely modernized in 1690.

The transept contains the Gothic tombs of Beato Lanfranco-Settala (d. 1243), by *Giovanni di Balduccio* (p. 181), and the jurist Salvarinus de Aliprandis (d. 1344), by one of the sculptors known as the *Campionesi* (see p. 164).

To the N.W. of the Brera is the church of **San Simpliciano** (Pl. D, 3), a fine Romanesque structure, repeatedly altered at a later date; it contains a triumphal arch adorned with 'putti' by *Luini*, and a Coronation of the Virgin by *Borgognone* (restored; in the apse). — Farther to the N., in the Corso Garibaldi (r.), not far from the Porta Garibaldi, is the Gothic double church of **Santa Maria Incoronata** (Pl. D, 1), built in 1451-87. The Cappella Bossi contains the tombs of Giovanui Tolentino (1517) and Archbishop Gabriele Sforza, the former in the style of *Andrea Fusina*. — In this vicinity, at the corner of the Via Alessandro Volta, which leads to the Cimitero Monumentale (p. 142), is a seated bronze figure of the distinguished engineer *G. B. Piatti* (1812-67), by Salvatore Pisani (1894).

To the S.W. of the Brera lies **Santa Maria del Carmine** (Pl. D, 3, 4), a Gothic cruciform church of the 15th cent., but now entirely modernized. In the right transept is an Adoration of the Child, by *Vinc. Civerchio*. — The PALAZZO CLERICI (now a law-court), in the adjacent Via Clerici (Pl. E, 4), contains an admirably-preserved *Ceiling Fresco by *G. B. Tiepolo* in a handsome baroque room (always open).

b. From the Piazza del Duomo and the Piazza de' Mercanti to the Castello and the Arco della Pace.

To the W. of the Piazza del Duomo, beyond the *Via Carlo Alberto* (p. 120), lies the *Piazza de' Mercanti (Pl. E, 5), the central point of the mediæval city, and formerly provided with five gates. In the centre of the Piazza is the building which was formerly the *Palazzo della Ragione*, a large hall erected in 1228-33 by the podestà (or mayor) Tresseno, to whom an equestrian relief was placed on the S. side with the inscription, 'qui solium struxit, Catharos ut debuit uxit' (the Cathari were the Waldensians). — On the N. side of the piazza is the *Palazzo dei Giureconsulti*, with a tower, erected by Vinc. Seregni (1564; telegraph-office on the groundfloor); on the S. side are the *Loggia degli Osti*, erected in 1316, and the *Collegio dei Nobili*, also by Vinc. Seregni (1564). — Through the Via de' Ratti to the *Biblioteca Ambrosiana*, see p. 133.

The Piazza de' Mercanti is adjoined on the N.W. by the new PIAZZA CORDUSIO (Pl. D, E, 5), commonly known as *Piazza Ellittica*, from its elliptical shape. On the S.E. side, beside the Via Orefici, are the handsome offices of the *Società delle Assicurazioni Generali*, by Luca Beltrami, and on the S. side rises the new *Exchange*, with

a fine covered court, by L. Broggi (1899-1901). Facing the Via Dante, on the N.W. side of the Piazza, is a bronze statue (by Luigi Secchi; 1899) of *Gius. Parini* (1729-99). author of the satiric poem 'Il Giorno'.

From the Piazza Cordusio a new series of streets leads in a direct line to the Castello. The first part of this thoroughfare is the wide and handsome *VIA DANTE* (Pl. D, 5, 4; electric tramways Nos. 3 & 4, see p. 113), which is continued, beyond the Foro Bonaparte, by the Via Cairóli (Pl. D, 4). In the Foro Bonaparte is a bronze *Equestrian Statue of Garibaldi*, by Ettore Ximenes (1895). The allegorical female figures on the pedestal represent Revolution and Liberty.

The "Castello Sforzesco (Pl. C, 3, 4), the castle of Milan, was originally built as the *Castello di Porta Giovia* by *Galeazzo II. Visconti* (1355-78), on the city-wall, adjoining the old Porta Giovia. It was destroyed by the Ambrosian Republic (p. 111) in 1447, but was rebuilt and enlarged by the Sforza after 1450. In 1893 et seq. it was restored in the 16th cent. style from the plans of *Luca Beltrami*, and it now contains the municipal art-collections. The rectangular building, defended by four corner-turrets and a curtain wall, comprises a large *Anterior Court* and two castles or palaces: the *Rocchetta*, built by Franc. Sforza on the foundations of the Visconti castle, and the *Corte Ducale*. Each of these, in turn, encloses a smaller court.

The old Visconti castle seems to have been built by Galeazzo II., not only as a bulwark against external foes but to protect the W. quarters of the town against Bernabò Visconti, who had begun about 1368 to erect a new castle on the site of the present Ospedale Maggiore (p. 140), in addition to the Palazzo di Corte (p. 120). Under *Filippo Maria* its main function was to hold the citizens in check. *Francesco Sforza* (1450) persuaded the people to rebuild the stronghold that they had but a few years before razed to the ground amid universal jubilation. The forbidding character of the structure was somewhat modified by the elegant tower-gateway erected by *Filarete* in 1452-54 on the side next the town. This, however, was destroyed by an explosion of gunpowder in 1521. Behind the Castello lay an extensive deer-park. Galeazzo Maria began to fit up both the palaces with great luxury, and in 1477 *Bona di Savoia*, his widow, erected the tower named after her at the E. angle of the Rocchetta. *Lodovico il Moro* emulated the artistic zeal of his brother, and *Bramante* and *Leonardo da Vinci* cooperated with him in beautifying the Castello, though the latter's design for the rebuilding of the main façade was never executed.

An abrupt end was put to this brilliant period by the French invasion. In 1552-70 the castle was surrounded with six bastions and separated from the new town-walls (p. 118) by a broad moat. Throughout the Spanish and Austrian domination it formed the focus of all the struggles for the possession of Lombardy. The republican movement of 1798 incited the Milanese to a repetition of the events of 1447, but it was not till 1800 that Napoleon ordered the destruction of the fortifications; on the site of the Spanish bastions and rampart arose the spacious Foro Bonaparte (see above), now partly built over. Under the Austrian régime the castle was converted into barracks and the pleasure-garden became a drill-ground (Piazza d'Armi). In 1886 it was resolved to rebuild the castle, which was handed over to the city in 1898.

MAIN FAÇADES. The circular *E. Tower (Torrione Est)*, which is faced with cut stone, was rebuilt in its original height (100 ft.) in

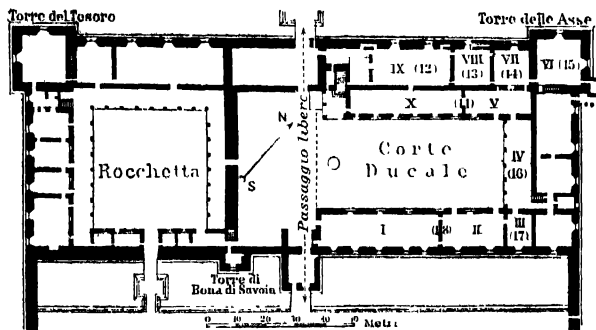
1897 and is now used as a reservoir for drinking-water (*serbatoio*). The tower-gateway of Filarete (see p. 129) was restored after 1901 as the *Torre Umberto Primo*; but the S. corner-tower and the curtain between the towers still await restoration.

INTERIOR. To the left of the anterior court is the unpretending *Rocchetta*, with a new curtain-wall and the *Torre di Bona di Savoia* (165 ft. high); to the right is the *Corte Ducale*, the new palace of the Sforza, with Gothic windows (restored) and a curtain-wall. — In the passage leading to the *Corte Ducale*, to the left, is a fresco representing the Crucifixion, with saints and the pious donors (ca. 1470-80).

In the S. angle of the court of the *CORTE DUCALE* is the *Loggetta*, a graceful Renaissance structure, from the time of Galeazzo Maria. The building now accommodates the **Museo Archeologico ed Artistico* (adm., see p. 115; *guida sommaria*, 10 c.).

On the ground-floor is the *MUSEO ARCHEOLOGICO*, formerly (1862-98) in the Brera. This includes prehistoric articles and antiques discovered in Lombardy and fine mediæval and modern sculptures.

I ROOM. In the first division are Egyptian and prehistoric antiquities. The last cabinet in the middle contains objects found in Celtic graves at Sesto Calende in 1867. In the second division are Etruscan, Greek and Roman antiquities. In front, four antique porphyry columns; among the sculptures, by the last window on the right, is a colossal head of Zeus (nose restored)



II. ROOM. Early mediæval sculptures (6-18th cent.). Entrance-wall: Fragments of frescoes and architectural fragments from the former convent-church of Santa Maria d'Aurona (some still in the Longobardic style). In front, Case with articles found in Longobardic graves at Fornovo di San Giovanni. — Left wall: Romanesque architectonic fragments from the churches of Sant' Eustorgio and San Celso (12th cent.). — Exit-wall: Remains from the cloisters of the convent of Santa Radegonda (12th cent.); reliefs from the *Porta Romana* (1171) and *Porta Tosa* (caricatures of Emp. Frederick Barbarossa and the Empress Beatrice).

III. Room (*Sala di Balduccio da Pisa*), with traces of the original ceiling-paintings (Resurrection and Saints), by *Vinc. Foppa* Lombardic and Pisan sculptures (middle of the 14th cent.); capitals and sculptures from the church of Santa Maria in Brera, by *Giov. di Balduccio* (1347); statues of the Madonna, from the cathedral; portal of the church of San Gottardo (p. 120).

IV. Room (*Sala Aperta*). Works by the Campionesi (14th cent.; see p. 164). In the centre, large "Monument of Bernabò Visconti (p. 111), in the style of *Bonino da Campione*, erected by Bernabò during his lifetime (ca. 1370-80), in the church of San Giovanni in Concha; on the sarcophagus are reliefs of the Evangelists, the Coronation of Mary, the Crucifixion, and a Pietà; above, the equestrian statue of Bernabò and two Virtues (numerous traces of gilding). By the wall is the monument of Regina della Scala, wife of Bernabò; monument of the Rusconi family of Como (c. 1400). — In the adjacent COURT, to the left, baroque portal of the time of Philip III., surmounted by the arms of the Visconti and the Sforza; opposite, on the right, "Marble portal from the Palazzo Medici, built for Cosimo de' Medici by *Michelozzo* in 1457-70, with the arms and portraits of Francesco Sforza and his wife Bianca Maria Visconti. — An adjoining ANTI-ROOM on the right (opened on request) has ceiling-decorations (putti) of the 16th cent., erroneously attributed to *Leonardo da Vinci*.

V. Room, the former chapel (*Cappella Ducale*), with the sadly damaged remains of ceiling-frescoes (Resurrection, Annunciation) by *Stefano de' Fedeli*, *Giov. di Montorfano*, and others (1473). Late-Gothic sculptures (ca. 1400-50), mostly from the cathedral; early-Renaissance pulpit from San Pietro in Gessa's, designed by *Michelozzo* — Straight on is the —

VII. Room (*Sala dei Ducali*), with a ceiling tastefully decorated with the arms and initials of Galeazzo Maria Sforza on a blue ground. Early-Renaissance sculptures, showing the influence of Donatello (ca. 1450): to the right, "Tabernacle with six angels, by the *Master of San Trovaso*; relief of the Tiburtine Sibyl announcing the Nativity to Augustus, by *Agostino di Duccio*, from Rimini — To the right is the —

VI. Room (inaccessible in 1902), in the Torre delle Asse. The fine ceiling-paintings are ascribed to *Leonardo da Vinci*. The room contains Lombard and Tuscan sculptures of the school of *Filarete* and *Michelozzo*. — To the left is the —

VIII. Room (*Sala delle Colombine*), with well-preserved ceiling and wall decorations on a red ground. (The white dove in an aureole is the crest of Bona di Savoia; beside it is her motto, "à bon droit.") Sculptures of the best Lombard period (c. 1500). Entrance-wall: *Giov. Ant. Amadeo*, Adoration of the Child, a relief from Cremona (1482). Exit-wall: Medallion portrait of Lodovico il Moro; half-length of a woman and relief of the Madonna, by *Tomm. Rodari*. In the centre, half-length of a woman and busts, by *Amadeo* (?); painted wooden figure of a saint.

IX. Room (*Sala degli Scarlioni*). Sculptures of the 17-18th centuries. In the first division: *Andr. Fusina*, Tomb of Bishop Batt. Bagaroto (1619); *Bambaja*, Portions of the monument of Gaston de Foix (p. 396), ordered in 1515 by Francis I. but never completed, with the recumbent "Statue of the hero, and casts of the remaining portions; *Bambaja*, Monument of the poet Lancino Curcio (d. 1513). — In the second division: "Bronze Bust of Michael Angelo, by one of his pupils (replica in the Louvre); bust of a nobleman, in the style of *Leone Leoni*.

X. Room. Terracottas of the 12-16th cent., from Milan and Cremona.

The staircase at the end of R. X, affording an excellent view of the elegant Gothic window in R. IX (to the right), leads to the *Loggetta* (p. 130), on the first floor of which is the —

*MUSEO ARTISTICO MUNICIPALE. This collection, founded in 1874 and since then considerably extended, originally occupied the former Salone in the *Gardini Pubblici*.

I. Room (*Sala delle Guardie*; No. 11 on the Plan). The first division contains a valuable collection of "Majolica: Milanese fayence (16th cent.),

including imitations of Chinese and Japanese porcelain; fine Italian majolica of the 16th cent., with sumptuous specimens from Urbino (Case 3, in the middle), Gubbio, and Deruta (Case 4); fine Persian tiles (window-wall to the right), and Hispano-Mauresque majolica (centre of the left wall). Then, Chinese and European porcelain, including examples from Capodimonte and Ginori. — Second division: in the central cabinets are ivory carvings (in Cab. 8, Roman, early-Christian, and mediæval), niello works, Limoges enamels, glass (goblet of the Sforzas; 16th cent.); on the walls are lace, costly textiles, etc. — From the first division we enter the —

II. Room (*Prima Sala Ducale*; Pl. 12). To the left, Italian iron-work and bronzes (16-18th cent.), including a bust of Costanza Buonarelli, by *Lor. Bernini*. By the first window, Ecclesiastical jewellery (14-16th cent.). By the exit, Japanese bronzes and armour. On the walls is Flemish tapestry (17th cent.).

III. Room (*Seconda Sala Ducale*; Pl. 13). Italian furniture (16-17th cent.), including several bridal chests; collection of frames (15-17th cent.); early Flemish tapestry (15th cent.), with the Raising of Lazarus. — IV. Room (*Terza Sala Ducale*; Pl. 14). Furniture and frames of the 17-18th centuries.

V. Room (*Sala della Torre*; Pl. 15). The desk-cases contain coins and Italian Medals and Plaquettes of the Renaissance period. On the walls are hung drawings (15-19th cent.), bequeathed by Morelli (p. 196).

VI. Room (*Sala dell' Elefante*; Pl. 16). Italian paintings of the 19th century. By the exit, bronze figure of a miner, by *E. Butta*.

VII. Room (*Sala di Milano*; Pl. 17). Objects of interest connected with Milan; large banner of St. Ambrosius, carried in municipal processions, ancient views of the city and castello; coins and medals.

VIII. Room (*Sala della Cancelleria*; Pl. 18): **Pinacoteca*, or gallery of old masters. To the right of the entrance, 1. *Vinc. Foppa* (?), Martyrdom of St. Sebastian; 27. *Cariani*, Lot and his daughters; 31. *Bonifazio I.*, Holy Family and four saints; 32. *Lor. Lotto*, Portrait of a youth; 58. *Portenone*, Portrait of a gentleman, with a lap-dog; 59. *Jac. Bassano*, Portrait of a soldier; 64. *Tintoretto*, Doge Jac. Soranzo; 66. *G. B. Moroni*, Portrait; 8. *G. B. Tiepolo*, Communion of St. Lucia, 81. *Fr. Guardi*, Sea-piece with ruins; 130. *Greuze*, Girl's head; 106. *J. Potter*, Swine (1649); 145. *Van Dyck*, Henrietta Maria, wife of Charles I. of England; 178. *C. F. Nuvoloni*, Madonna; 196. *Ribera*, St. Jerome; *Fra Vittore Ghislandi* (p. 196), 202. Portrait of himself, 203. Portrait of a monk; 228. *Al. Magnasco*, Market-scene; *249. *Ant. da Messina* Portrait of a man in a laurel-wreath; *253. *Correggio*, Holy Family, an early work in the master's Ferrarese style; *Bottraffio*, 280. Madonna, 279, 281. Altar-wings with saints and donors; *283. *Sodoma*, Archangel Michael; 306. *Gianpietrino*, St. Mary Magdalen; 305. *V. Foppa*, Madonna; no number, *Borgognone*, St. Jerome. — On the right wall are Milanese frescoes (15th cent.) from the demolished churches of Santa Chiara and Santa Maria del Giardino.

The *ROCCETTA*, only partly restored so far, has lost almost the whole of its artistic decoration. The *Epigraphical Section* of the Archæological Museum is arranged under the arcades of the court (catalogue by *Em. Seletti*). On the ground-floor of the Torre del Tesoro are the remnants of a fresco of Argus (head missing), possibly by *Bramante*. The other rooms contain the collections of the *Società Numismatica Italiana* (coins) and the archives of the *Società Storica Lombarda*. — On the first floor is the *Museo del Risorgimento Nazionale* (adm., see p. 115), with a collection of patriotic objects from the time of the Cisalpine Republic down to the present day.

The former *Piazza d'Armi*, the open space at the back of the Castello, originally the pleasure of the Visconti and Sforza, was converted in 1893-97 into the still somewhat shadeless *Nuovo Parco* (Pl. B, C, 2-4). In the N. part of the grounds is the *Montagnola*, a

low hill with a café-restaurant. Hard by is the *Torre Stigler*, an iron belvedere, erected for the Exhibition of 1894 and commanding an extensive *Panorama of Milan, the plains of Lombardy, and the Alps (adm. 25 c.; ascent only on Sun. in clear weather, in summer on Sun. evenings also).

On the N. side of the park lies the *Arena* (Pl. C, 2), a kind of circus for races, skating, and so forth, erected in 1805. The N. W. side of the park is bounded by the *Porta del Sempione* (electric tramway No. 3, see p. 113), the name of which refers to the construction of the Simplon route (p. 3), and the *Arco della Pace* (Pl. B, 2), a triumphal arch of white marble, begun by *L. Cagnola* for the *Foro Bonaparte* in 1806 and completed under the Austrians in 1838. Most of its sculptures are by *Pompeo Marchesi*.

To the S. W. of the Castello lies the *Stazione Ferrovie Nord* (Pl. B, C, 4; p. 112), passing which and following the *Via Boccaccio* and the *Via Caradosso* (Pl. B, 5), we reach the church of *Santa Maria delle Grazie* and *Leon. da Vinci's Last Supper* (p. 136).

c. West Quarters of the City. Biblioteca Ambrosiana. Santa Maria delle Grazie. Sant' Ambrogio.

The archway in the S. W. corner of the *Piazza de' Mercanti* (p. 128) and the *Via dei Ratti* lead to the *Via* and *Piazza della Rosa*. At No. 2 in the latter, the building erected for it in 1603-9 by *Fabio Mangone*, is the celebrated **Biblioteca Ambrosiana* (Pl. D, E, 5), which contains 175,000 vols. of printed books and 8400 MSS., and also a valuable collection of objects of art (adm., see p. 115; entrance from the reading-room, to the right, in the court). The director of the library is *Cav. Sacerdote Ceriani*, the Orientalist.

In the *Biblioteca*, which is on the groundfloor, many of the most interesting MSS. are exhibited to the public. Among the chief treasures are fragments of an illuminated MS. of Homer, of the end of the 4th cent.; a copy of Virgil, with marginalia by Petrarch; a palimpsest of the 5th cent. with the Pauline epistles and other parts of Ulfila's Gothic translation of the Bible, along with a fragment of a Gothic calendar (from Bobbio, p. 396); Dante's Divine Comedy, a MS. of the first half of the 14th cent.; the celebrated **Codex Atlanticus*, being a collection of original drawings and MSS. of *Leonardo da Vinci*; a number of miniatures; letters of Lucretia Borgia, San Carlo Borromeo, Ariosto, Tasso, Galileo, Liguori, etc. — The side-rooms contain a few sculptures in marble: parts of the tomb of Gaston de Foix (p. 395); Cupid in marble, by *R. Shadow*; bust of Byron and several reliefs by *Thorvaldsen*. Also a Roman mosaic and a fresco of Christ crowned with thorns by *Bern. Luini*.

On the FIRST FLOOR, at the top of the second short staircase, is the **Pinacoteca*. I. and II. Rooms: Engravings. — III. Room. Opposite the windows: 52. *Savoldo*, Transfiguration (copy; original in the Palazzo degli Uffizi, p. 468); 54. *Borgognone*, Madonna enthroned, with saints and singing angels; 57. *Moretto*, Death of St. Peter Martyr; 72. *S. Dottilelli*, Madonna and angels; above, 70. *Baroccio*, Nativity; on the end-wall, 98. *Cariani*, Bearing of the Cross. — To the right is Room IV: *312. *Giov. Batt. Moroni*, Portrait (1554); no number, *Rottenhammer*, Choir of angels; also landscapes and still-life pieces by *J. Brueghel* and others. — V. Room: Paintings of no importance. — We return through the III. Room to the VI. Room,

To the right and left of the entrance, 260, 261. *Boltraffio*, Large portrait-heads of a man and a woman, in chalk; 262. *G. Ferrari*, Marriage of the Virgin. — End-wall: 266, 283. *Titian* (copies), Adoration of the Magi, Deposition in the Tomb; *231. *Bonifazio I.*, Holy Family, with Tobias and the angel (restored); 280. *Jac. Bassano*, Adoration of the Shepherds. On the window-wall are drawings of the School of Leon. da Vinci, and a few specimens from his own hand, including some caricatures. — Opposite is **Raphael's* Cartoon of the 'School of Athens', which should be carefully studied. The dilapidated condition of the fresco in the Vatican makes this cartoon of great interest and value, since here only we gain the full key to the artistic motives of the painter. The deviations of the fresco from the cartoon, with the exception of the additions of the sitting figure at the foot of the staircase, the temple-colonnade, and the portrait of Raphael himself, are unimportant. — On the exit-wall: *Bramantino*, 272. Madonna with saints, 273. Adoration of the Holy Child (an early work); 274. *Marco d'Oggiono* and 277. *Gianpietrino*, Madonnas; 279. *Boltraffio*, Portrait; 281. *B. Luini*, Holy Family (after Leon. da Vinci's cartoon in London); *282. *Leonardo da Vinci* (?), Portrait (unfinished); *Luini*, 283. Youthful Christ in an attitude of benediction, 284. John the Baptist as a child; *285. *Leonardo da Vinci* (attributed by Morelli to *Ambrogio de Predis*), Portrait of a young lady (perhaps Bianca Maria Sforza, afterwards wife of the Emp. Maximilian I.). — VII. Room: Drawings of the Lombard School, including some by *Leon. da Vinci* (the portrait of himself is a forgery, comp. p. 29); also several by *Dürer*.

The custodian also exhibits the Cabinet of Bronzes, containing busts of Canova and Thorvaldsen, the latter by the master himself, and pictures of no great value. 46. *Raphael Mengs*, Pope Clement XIII.; 30. *Marco Basaiti*, Risen Christ; 24. *Bart. Veneto* (not *Lorenzo Lotto*), Madonna (injured).

At the back of the library is the Romanesque church of *Santo Sepolcro* (Pl. D, 5), dating from the 11th century, with a picture by *Gianpietrino* (Madonna and angels) in the sacristy. The Via del Bollo leads hence to the W. to the Piazza San Borromeo, which contains a statue of San Carlo Borromeo and also the former —

Palazzo Borromeo (No. 7; Pl. D, 5). On the ground-floor of the palace are three frescoes, historically interesting for their subjects (card-players, players at ball, and a rustic dance); they are ascribed to *Michelino da Bedozzo* (ca. 1430). On the first story is a ***PICTURE GALLERY** (*Pinacoteca*) containing some important paintings and a few sculptures, chiefly of the Lombard School (adm., see p. 115; lists of the pictures provided).

I. Room. Madonna with John the Baptist and St. Sebastian, an alto-relief by *Marco da San Michele* (1525). Copies of ancient paintings (56. Cavalry engagement, by *Ercole de' Roberti*), etc. — II. Room. *Lombard School*, Madonna with the donor (King Francis I.?), alto-relief of the 16th cent.; *Desiderio da Settignano* (?). Bust of a girl; 155. *B. Luini* (?), Head of the Virgin (fragment of a fresco); 209, 214. *Zuccarelli*, Pastel portraits of girls. This room also contains some beautiful miniatures upon copper. — III. Room. Paintings of the German and Netherlandish schools, drawings, autographs, etc. — IV. Room, containing the chief works of the collection. 4. *Marco d'Oggiono* (?), Michael the Archangel; *Gianpietrino*, 8. St. Catharine, 9. Fertility; *Gaud. Ferrari*, 10. St. Sebastian, 12. Madonna with SS. Joseph and Anthony Abbas; 13. *School of Mantegna*, Bearing of the Cross; *Gaud. Ferrari*, 14. St. Rochus, 16. Two Amoretti; *68. *Bern. Luini*, Susanna (half-length); 69. *M. Massöla*, Portrait (1468); 34. *Luini*, Holy Family; 85. *Borgognone* (?), Portrait of Andrea de' Novelli, Bishop of Alba; 86. *Pinturicchio*, Bearing of the Cross (1513); 37. *Cesare da Sesto*, Adoration of the Magi (early work); 43. *Lorenzo Lotto*, Crucifixion; 40. *Bart. Veneto*, St. Catharine; *Borgognone*, *41. Madonna enthroned, *45. Madonna by a rose-

hedge; *Luini*, 44. Madonna and saints, 47. Daughter of Herodias with the head of John the Baptist; *Borgognone*, 48. Christ blessing, 49. Madonna, 50, 52. Annunciation; 51. *Lombard School* (not *Leon. da Vinci*), Madonna; 72. *Bottraffio*, Madonna; *Bernardino de' Conti*, 58. Portrait of Camillo Trivulzio (d. 1525), 58. Madonna.

The Via San Borromeo and the Via Santa Maria alla Porta lead to the N. W. to the CORSO MAGENTA (electric tramway to the Porta Magenta, see p. 114), in which, to the right, is the *Palazzo Litta* (Pl. C, 5), with an imposing rococo façade and a handsome staircase and court, now occupied by the *Rete Mediterranea* railway-company (p. xvi). Opposite, on the left, rises the small church of —

SAN MAURIZIO, or *Chiesa del Monastero Maggiore* (Pl. C, 5), erected in 1503-19 by *Giov. Dolcebuono*, a pupil of Bramante.

The Interior contains numerous frescoes. Last chapel but one on the right: *Scourging of Christ and scenes from the martyrdom of St. Catharine, painted by *Luini* about 1525. The *Frescoes beside the high-altar are by *Luini*: above, in the centre, the Assumption of the Virgin; below, to the left, SS. Cecilia and Ursula at the sides of the tabernacle, with a beautiful figure of an angel. In the lunette above is a kneeling figure of the donor, Alessandro Bentivoglio (d. 1532; expelled from Bologna and buried here), with SS. Benedict, John the Baptist, and John the Evangelist. Above, martyrdom of St. Maurice. Below, to the right, SS. Apollonia and Lucia at the sides of the tabernacle, with the risen Christ; in the lunette, Ippolita Sforza, wife of Bentivoglio, with SS. Scholastica, Agnes, and Catharine. Above, King Sigismund presents a model of the church to St. Maurice. The frescoes in the chapels at the sides of the entrance-door are by *Aurelio Luini* and his pupils. — Behind the high-altar lies the Nuns' Choir, of the same size as the church itself. At the high-altar is a series of 9 Frescoes of the Passion, below, the lifesize figures of SS. Apollonia, Lucia, Catharine, Agatha, Sebastian, and Rochus, all by *Luini*. Inside, between the arches, are 20 medallions of saints, by *Borgognone*. In the arches of the gallery above are 28 medallions of holy women, by *Bottraffio*.

Farther on in the Corso Magenta, on the right, is situated the church of ***Santa Maria delle Grazie** (Pl. B, 5), an abbey-church of the 15th century. The choir, with its elaborate external decoration in terracotta, the transept, and the fine dome are by *Bramante*.

RIGHT AISLE. In the 2nd chapel, John the Baptist, an altar-piece by *Bugiardini*. 4th chapel, frescoes by *Gaudenzio Ferrari*, the Crucifixion, Christ crowned with thorns, Christ scourged (1542), angels with the instruments of the Passion (on the vaulting); an altar-piece (Descent from the Cross) by *Caravaggio* (?). — In the Choir are good stalls of the Renaissance. — **LEFT AISLE.** The fine Cappella del Rosario, with a defaced fresco (Adoration of the Child) by *Vinc. Foppa*, contains the mural tablet of Branda Castiglione (d. 1496), by *Giov. Ant. Amadeo* (?), and the family-tomb of the Della Torre (p. 111), by *Tommaso* and *Franc. da Cassaniga* (1483; restored).

The MONASTERY, long used as a barrack, with cloisters by *Bramante*, is now being restored by *Luca Beltrami*. The first walk of the cloisters (already accessible), to the left of the church, is adjoined by the Sacristy, which contains an altar-piece by *Marco d'Oggiono* (John the Baptist and donor). To the right and left are relief-portraits of Lodovico il Moro and his son Massimiliano. The Renaissance cabinets are adorned with charming paintings on wood.

A large door marked 'Cenacolo Vinciano', to the W. of the church, is the entrance to the former refectory, containing the

celebrated ****Last Supper of Leonardo da Vinci** (no adm.; see p. 115). The picture is unfortunately in bad preservation, chiefly from having been painted on the wall in oils (before 1499). In the same room are also exhibited numerous photographs, and contemporaneous copies by *Andrea Solario*, *Cesare del Magno*, *Marco d' Oggiono*, and *Ant. de Glaziate*, an inspection of which much facilitates the study of the original. — The large fresco by *Giov. Donato Montorfano* (Crucifixion) of 1495, opposite the Last Supper, is in much better condition. The kneeling figures of Duke Lodovico il Moro (p. 111) and his wife Bianca Maria with their children are by *Leon. da Vinci*, the trace of whose hand is still distinguishable.

Deplorable as is the condition of the Last Supper, the chief work executed by Leon. da Vinci during his stay at Milan, the original alone exhibits to its full extent the emotions which the master intended to express, and which even the best copies fail to reproduce. The motive of the work has been well explained by *Goethe*: 'The artist represents the peaceful little band round the sacred table as thunder-struck by the Master's words, One of you shall betray me. They have been pronounced; the whole company is in dismay, while he himself bows his head with downcast eyes. His whole attitude, the motion of his arms and hands, all seem to repeat with heavenly resignation, and his silence to confirm, the mournful words — 'It cannot be otherwise. One of you shall betray me' Comp. also p. liv.

The *Via Caradosso* and the *Via Boccaccio* lead hence to the *Castello* (p. 129). — In the *Piazzale Michelangelo Buonarroti*, beyond the former *Porta Magenta* (Pl. A, 5), is the *Casa di Riposo pei Musicisti*, a home of rest for musicians, established in 1899 by *Verdi* (d 1901), who is buried here. There is also the nucleus of a *Verdi Museum*. [Some reminiscences of *Verdi* are also preserved in a room in the *Grand Hôtel Milan* (p. 112), where he died.]

From *Santa Maria delle Grazie* the *Via delle Oche* and the *Via San Vittore* lead to the S.E. to the church of *San Vittore* (Pl. B, 6), a baroque building by *Galeazzo Alessi* (1560), interesting for its elaborate internal decoration. A little farther on we pass the S. end of the *Via San Gerolamo*, part of the ancient route round the ramparts, in which rises the *Palazzo Gonzaga* (No. 30), immediately to the left, built in 1900 in the Lombard style by *Cecilio Arpesani*. At the end of the *Via San Vittore* is the large *PIAZZA SANT' AMBROGIO* (Pl. C, 5, 6; electric tramway No. 5, p. 114), with the church of —

***Sant' Ambrogio** (Pl. C, 6), founded by St. Ambrose in the 4th cent., but probably dating in its present Romanesque basilica form, with its peculiar galleries and an octagonal cupola over the high-altar, from the 12th century. The fine atrium in front of the church, containing remains of ancient tombstones, inscriptions, and frescoes seems, like the façade, to have preserved the architectural forms of the original building. St. Ambrosius baptized St. Augustine here in 387, and in 389 he closed the doors of this church against the Emp. Theodosius after the cruel massacre of Thessalonica. There is a portrait of the saint on the left side of the principal entrance.

The Lombard kings and German emperors formerly caused themselves to be crowned here with the iron crown, which since the time of Frederick Barbarossa has been preserved at Monza (p. 146). The ancient-pillar at which they took the coronation-oath before being crowned is still preserved under the lime-trees in the piazza.

INTERIOR. To the right, in the nave, is a marble statue of Pius IX., by *Franco Confalonieri* (1880). — In the 1st chapel of the left aisle, an *Ecce Homo*, fresco by *B. Luini*. — On the right and left of the side-entrance in the right aisle frescoes by *Gaudenzio Ferrari*, representing the Bearing of the Cross, the three Mariæ, and the Descent from the Cross. 2nd Chapel on the right: a fine kneeling statue of St. Marcellina, by *Pacetti* (1812). 5th Chapel on the right Legend of St. George, frescoes by *Bernardino Lanini*. — The second door to the left in the large 6th chapel leads to the Cappella di San Satiro, with mosaics of the 5th cent. (restored) in the dome. In the dark chapel to the right of the choir is an altar-piece by *B. Luini*, Madonna and saints. — The 'High Altar, apparently restored about 1200, still retains its original decoration of the first half of the 9th cent., the only intact example of its period. This consists of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed by *Volfonus*, a German (covered, shown only on payment of 5 fr.). The 12th cent. canopy over the high-altar, which is adorned with interesting reliefs, recently re-gilded, is borne by four columns of porphyry from the original altar. The apse contains an ancient episcopal throne. In the Tribuna are mosaics of the 8th cent., earlier than those of St. Mark's at Venice: Christ in the centre, at the sides the history of St. Ambrose. — To the left of the choir, in the aisle, is an inscription from the tomb of Emp. Louis II. (d. 875; destroyed; formerly in the vestibule); farther on is the tombstone of Pepin, son of Charlemagne, above which is an altar-piece of the Lombard School (Madonna and two saints). Opposite, at the N. entrance to the CHURCH, is a fresco by *Borgognone* (Christ among the Scribes). The modernised crypt contains a silver reliquary, designed in 1831 by *Ippolito Marchetti* and *Giov. Lomazzi*, in which are preserved the bones of SS. Ambrose, Protasius, and Gervasius. — By the pulpit are a bronze eagle, a brazen relief of St. Ambrose (10th cent. ?), and an early Christian sarcophagus of the 6th century.

Adjacent to the 1st aisle is an unfinished cloister, designed by *Bramante* (1492), and afterwards rebuilt.

The Via Lanzzone (Pl. C, 6) leads hence to the S.E. to the *Via Torino* and *San Lorenzo* (p. 138).

d. Along the Via Torino to the Southern Quarters of the City (San Lorenzo, Sant' Eustorgio, Ospedale Maggiore).

The busy VIA TORINO (Pl. E, D, 5, 6; electric lines to Porta Genova and Porta Ticinese, see p. 114) begins at the S.W. corner of the Piazza del Duomo. To the left is the small church of *San Satiro* (Pl. E, 5, 6; closed 12-4, in winter 12-3), founded in the 9th cent., and re-erected by *Bramante* and his pupil *Bramantino* about 1480. The façade has been restored. The apparent choir is only painted in perspective. The octagonal Baptistery (off the right transept) is also by *Bramante*, and has a beautiful frieze by *Caradosso* (putti, and heads in medallions). At the end of the left transept is a curious little building with a cupola, belonging, like the belfry, to the original structure; it contains a *Pietà*, in painted terracotta, by *Caradosso* (? covered).

The church of **San Giorgio al Palazzo** (Pl. D, 6), farther on, to the right, contains in the 1st chapel on the right a St. Jerome by *Gaud. Ferrari*; in the 3rd chapel on the right, *Paintings by *Luini*: above the altar, Entombment and Crowning with thorns; at the sides, Scourging and Ecce Homo; in the dome, Crucifixion (fresco). — Farther to the N.W., in the Piazza Mantova (Pl. D, 6), is a *Monument* by *Luigi Belli*, erected in 1880 in memory of the Italians who fell at Mantova.

To the S. the Via Torino is continued by the CORSO DI PORTA TICINENSE (Pl. D, 7, 8), in which, on the left, is a large ancient *COLONNADE (Pl. D, 7) of sixteen Corinthian columns, the most important relic of the Roman Mediolanum. Adjacent is the entrance to —

***San Lorenzo** (Pl. D, 7), the most ancient church in Milan. Whether the handsome interior once formed the principal hall of the *Thermae*, or of a palace of Maximian (4th cent.), to which the above-mentioned colonnade belonged, or a very ancient Christian place of worship, like San Vitale at Ravenna, is uncertain. It was subsequently altered at least three times, the last time by *Martino Bassi* about 1573. It is octagonal in form, and covered with a dome. On the four principal sides are large semicircular apses in two stories, each borne by four columns alternately octagonal and round.

At the back of the high-altar is the ancient *Cappella di Sant' Ippolito*, containing the tomb of Count Giov. Maria Visconti, by *Marco Agrate* (1569). — To the right of the church is the very ancient *Cappella di Sant' Aquilino* (closed), containing mosaics of the 6th and 7th cent. (Christ and the Apostles and Annunciation to the Shepherds, the latter freely restored), and an ancient Christian sarcophagus. The entrance to the chapel from the church is adorned with an antique marble frame, on which appears a Bacchante riding a goat (to the left).

Farther to the S., beyond the *Naviglio*, rises the ancient church of **Sant' Eustorgio** (Pl. D, 8), founded in the 4th cent., re-erected in the Gothic style in 1278, renewed in the bad taste of the 17th cent. by *Ricchini*, and recently again restored. The modern façade is by *Giov. Brocca* (1862).

1st Chapel to the right, Mural monument of Giac. Stefano Brivio (d. 1484), by *Tommaso da Cazzaniga* and *Bened. Briosco*; 4th Chapel to the right, Gothic monument of Stefano Visconti (ca. 1337), by one of the *Campionesi*; 6th Chapel, Monuments of Gaspare Visconti and his wife Agnes (d. 1417). Farther on, on the same side, the *Cappella de' Magi*, containing a relief of 1347 and a late-Romanesque sarcophagus, in which the 'bones of the Magi' were preserved until they were presented to the city of Cologne by Frederick Barbarossa after the conquest of Milan in 1162. By the high-altar are reliefs of the Passion, dating from the 14th century. In a modern sarcophagus (1800) below are deposited the bones of Eustorgius, Magnus, and Honoratus, three archbishops of Milan in the 4th century. — At the back of the choir is the **Cappella Portinari*, with a fine cupola and a charming frieze of angels, built in 1462-68 by *Michelozzo* of Florence (p. 443). It contains the magnificent Gothic tomb of St. Peter Martyr by *Giov. di Balduccio* of Pisa (1359). This saint, the Dominican Fra Pietro of Verona, was murdered in 1252 in the forest of Barlassina, in consequence of his persecution of heretics. The walls are adorned with admirable frescoes of the four Fathers of the Church, scenes from

the life of St. Peter Martyr, the Annunciation, and the Assumption, probably by *Vinc. Foppa*. — In the sacristy is a Penitent St. Jerome, by *Borgognone*. — The adjacent convent is now a barrack.

We follow the street to the *Porta Ticinese* (Pl. D, 8), originally intended to commemorate the Battle of Marengo, but inscribed in 1816 'Paci Populorum Hospitæ'. We then turn to the E. and skirt the city-walls to the *Porta Lodovica* (Pl. E, 8), whence we follow the *Corso SAN CELSO* (Pl. E, 8, 7), to the left, to the church of *Santa Maria presso San Celso* (Pl. E, 8), built in the Renaissance style by *Giov. Dolcebuono* after 1490. It possesses a handsome atrium (1514), groundlessly attributed to *Bramante*, and a rich façade by *Galeazzo Alessi* (1569-72). On the right and left of the portal are Adam and Eve by *Stoldo Lorenzi*.

The INTERIOR is in the form of a basilica with barrel-vaulting over the nave, a dodecagonal cupola, and an ambulatory. By the 2nd altar to the right, Holy Family and St. Jerome, by *Paris Bordone*; *Gaudenzio Ferrari*, Baptism of Christ (behind the high-altar); at the beginning of the left aisle, *Borgognone*, Madonna and saints; below it, *Sassoferrato*, Madonna. The 2nd chapel on the left contains a sarcophagus with the relics of St. Celso. The cupola is decorated with frescoes by *Appiani* (1795). — In the sacristy are some fine specimens of goldsmith's work.

Adjacent is the Romanesque church of *San Celso*, docked of its W. half in 1826 and now possessing few remains of the original structure. Altar-piece by Moretto: Conversion of St. Paul.

At the N. end of the *Corso San Celso* is the *Piazza Sant' Eufemia*, in which, to the right, stands the church of that name (Pl. E, 7), dating from the 5th cent., and recently restored. In the third chapel on the left is a Madonna with saints and angels, by *Marco d' Oggiono*. — A little to the S. is the church of *San Paolo*, a richly ornamented and characteristic building of the middle of the 16th century. The architectural decorations of the façade already illustrate the principles of the later baroque style, and this is seen even more strongly in the interior, which is adorned with frescoes by the brothers *Giulio*, *Antonio*, and *Vincenzo Campi* of Cremona.

The *Via Amedei* leads hence towards the N. to *Sant' Alessandro* (Pl. E, 6), erected about 1602 by *Lor. Binago*, a reduced and in the interior successful copy of St. Peter's at Rome, with two W. towers. The sumptuous decorations date from the close of the 17th century. High-altar adorned with precious stones. — Adjacent is the *Palazzo Trivulzio*, with a handsome baroque portal. This palazzo (adm. by special introduction only) contains a valuable art-collection, in which the most noteworthy objects are the tomb of *Azzone Visconti* (1328-39) from *San Gottardo*; the statuette of a warrior, being a bronze copy of one of the figures of *Leon. da Vinci's* first model for the equestrian monument to *Franc. Sforza* (p. 117); a relief-portrait by *Cristoforo Solari*; a portrait by *Antonello da Messina*; and a Madonna by *Mantegna* (1497). The extensive library contains a Dante codex of 1337, a MS. of *Leonardo da Vinci*, and other rarities.

The Via Carlo Alberto (Pl. E, 5, 6), mentioned at p. 128, passes a few paces to the E. of Sant' Alessandro. From it we turn to the S.E. into the CORSO DI PORTA ROMANA (electric car, see p. 114), which leads to the gate of that name. We follow this street as far as the church of San Nazaro (Pl. F, 6, 7), with the masterpiece of Bernardino Lanini (1546), a large fresco representing the *Martyrdom of St. Catharine, painted in imitation of the similar picture in the Brera by Lanini's master Gaud. Ferrari (No. 107); a handsome carved Gothic altar; and ancient Swiss stained-glass windows to the right of the main entrance. A side-entrance admits to the octagonal sepulchral chapel of the Trivulzi, built by *Girolamo della Porta* (1519). — To the N.E., in the Via dell' Ospedale, is the —

***Ospedale Maggiore** (Pl. F, 6), a vast and remarkably fine brick structure, begun in the Renaissance style in 1456 by *Antonio Filarete* of Florence, continued in the Gothic style by *Guiniforte Solari* and other Lombard architects, and not completed by *Ricchini* till after 1624. It contains no fewer than nine courts. The extensive principal court, surrounded by arcades, is by *Ricchini* (17th cent.); the court to the right of it is ascribed to *Bramante*. The edifice is entirely covered externally with terracotta, in a style frequently observed in other Milanese buildings, but its façade, with its rich window-mouldings, is superior to any other structure of the kind at Milan. In the chapel are two paintings by *Francesco de Vico*, containing portraits of Francesco and Bianca Maria Sforza, the founders of the hospital.

From the back of the hospital the Via San Barnaba leads to the *Rotonda* (Pl. H, 6; open on Thurs. & Sun., 10-4; adm. 50 c.), built by Arrigone and dedicated by the Viceroy Eugène Beauharnais in 1809 as a *Pantheon Nazionale*. It now contains a large collection of portraits of benefactors of the Ospedale Maggiore, from the 16th cent. to the present day. — In the Via Guastalla, the first cross-street of the Via San Barnaba, is the *Synagogue* (Pl. G, 6), by Luca Beltrami (1892).

A little to the N. of the Ospedale Maggiore is the *Piazza Santo Stefano*, with the simple Renaissance church of that name (Pl. F, 6). — Hard by is the *Piazza del Verziere* (Pl. F, G, 5), used as a vegetable-market. We may now return to the W. by the Via Tenaglie and the Piazza Fontana (Pl. F, 5) to the Piazza del Duomo, or we may follow the Via Cesare Beccaria to the N. to the *Palazzo di Giustizia* (Pl. F, 5), a baroque structure by Seregni, with a courtyard of later date (1605); on the portal is a tablet commemorating Silvio Pellico and the other Italian patriots committed by the Austrians to the fortress of Spielberg in 1821 (comp. p. 43). Adjacent is the *Piazza Beccaria*, with a statue of *Beccaria* (p. 123) by Grandi, erected in 1871. — The Via Cesare Beccaria ends on the N. at the *Corso Vittorio Emanuele*.

e. East Quarters of the City. Corso Vittorio Emanuele and its Side Streets. Giardini Pubblici.

On the N.E. side of the cathedral begins the *CORSO VITTORIO EMANUELE (Pl. F, G, 4, 5; electric tramway, see p. 114), which, with its prolongation, the Corso Venezia (Pl. G, H, 4, 3), leads to the Giardini Pubblici. This is the principal business-street in Milan, containing the best shops. At No. 22 is an antique statue, known as 'l'uomo di pietra'. Farther on is the church of San Carlo Borromeo (Pl. F, 4, 5), a rotunda in the style of the Pantheon at Rome, consecrated in 1847. The adjacent *Galleria de' Cristoforis*, occupied with shops, was erected by Pizzala in 1830-32.

To the right, farther on, at the corner of the CORSO VENEZIA and the Via Monforte, is the small Romanesque church of *Santa Babila* (Pl. G, 4), near which is an old Column with a lion, the cognizance of this quarter of the town.

In Via Monforte, to the left, is situated the *Palazzo di Prefettura* (Pl. G, H, 4), with a modern façade. — To the S. of this point, in the Via del Conservatorio, is the church of *Santa Maria della Passione* (Pl. H, 5), 'amori et dolori sacrum', with a spacious dome by *Crist. Solari* (1530), and a nave and façade of 1692.

It contains a Last Supper by *Gaud. Ferrari* (left transept), a **Pietà* by *Luini* (behind the high-altar, with a predella, representing scenes from the life of Constantine and Helena, the earliest known work of this master, showing the influence of Borgognone and Bramantino), and the tomb of Abp. Birago by *Andrea Fusina* (1486; right transept). The 14 pilasters are adorned with figures of saints by *Daniele Crespi* (1822). The ceiling of the sacristy was painted by *Borgognone*.

The *Conservatory of Music* occupies the old monastery buildings. — In the vicinity is the Gothic monastic church of *San Pietro in Gessate* (Pl. G, 5), built about 1460, containing much defaced frescoes by Bern. Buttinone and Bern. Zenale, and the monument of Ambrogio Grifo (d. 1493) by C. Solari. The cloisters, with two early-Renaissance courts, are now occupied by the *Orfanotrofio*, or orphanage.

At the E. end of the Corso (di Porta Vittoria, near the gate of that name (Pl. H, 5; electric tramway, see p. 114), is a *Monument* commemorating the Cinque Giornate (p. 116), designed by Gius. Grandi (d. 1894) and unveiled in 1895.

We now return to the Corso Venezia. On the left, on this side of the canal, is the *Archiepiscopal Seminary* (Pl. F, G, 4), by Gius. Meda (1570), with a baroque portal and a fine court. In the Via del Senato, which diverges to the left by the Naviglio, is (No. 10) the *Palazzo del Senato* (Pl. G, 3; formerly *Pal. Elvetico*), built about 1600 by *Fabio Mangone*, now containing the provincial archives; in the court is a colossal equestrian statue of Napoleon III. (bronze), by *Barzaghi*. Adjacent, at the beginning of the avenue (*Boschetti*) leading to the Giardini Pubblici, is a marble statue of *General Gias. Medici*, the Garibaldian, by *Barcaglia*.

Farther on in the Corso Venezia, to the left, Nos. 59-61, is the

Pal. Ciani (Pl. G, 3), completed in 1861, with rich ornamentation in terracotta. On the right is the *Pal. Saporiti* (Pl. G, 3), another modern building, in the 'classicist' style, with reliefs by Marchesi. — A little farther on, to the left, stands the —

Museo Civico (Pl. G, 3), a tasteful Renaissance building of brick, erected in 1892-94 and containing the natural history collections of the city. Adm., see p. 115. Director, *Prof. Tito Vignoli*.

GROUND FLOOR. Room I. Collection of stones; by the exit-wall, minerals from Elba. — Room II. Fossils of Lombardy, including a cave-bear (*Ursus spelaeus*). — Room III. Fossils from the Pampas of S. America (*Megatherium*, *Glyptodon*, etc.), from New Zealand (*Dinornis Maximus* or *Moa*, an extinct bird of gigantic size) and elsewhere. — Rooms IV-VI Mammals (skeletons, stuffed beasts, etc.).

FIRST FLOOR. Rooms I-V. Ornithological collection (*Raccolta Turati*; about 25,000 specimens). — Room VI. Collection of reptiles, founded by Jan (d. 1866).

The ***Giardini Pubblici** (Pl. F, G, 2, 3), between the Corso Venezia and the Via Manin, are probably the most beautiful public park in Italy, with their tasteful flower-beds, their ponds, and their picturesque groups of venerable trees. In the older part of the park (1785), near the new Museo Civico, are bronze statues of *Ant. Stoppani*, the geologist (1824-41; by Fr. Confalonieri), and *Gen. Gius. Sirtori* (by E. Butti). On a small island in the middle is a marble statue of the Milanese poet *Carlo Porta*, by Puttinati. The W. portion of the park, laid out in 1856, is embellished with a bronze statue of *Ant. Rosmini* (p. 181), by Franc. Confalonieri (1895). — The high-lying N. portion of the gardens, known as the *Montemerlo*, has a *Caf  -Restaurant* and a bronze statue of the patriot *Luciano Manara* (d. 1859), by Barzaghi (1894). It is skirted by the chestnut avenue of the *Bastioni di Porta Venezia* (Pl. G, F, 2, 1).

On the S. side of the park, in the Via Palestro, is the *Villa Reale* (Pl. G, 3), erected by L. Pollack for Gen. Belgiojoso in 1790 and containing a few works of art. — In the Via Manin stands the *Palazzo Melzi*, containing paintings by Cesare da Sesto, etc. — *Piazza Cavour*, see p. 122.

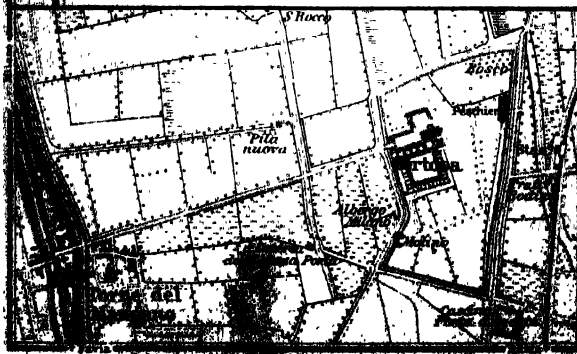
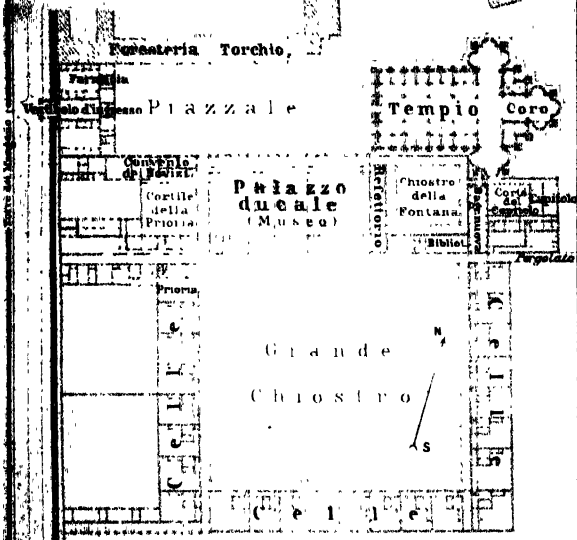
f. The Cemeteries.

To the N.W. of the city, outside the *Porta Volta* (Pl. C, D, 1) and at the terminus of the electric tramway No. 4, mentioned at p. 113, lies the ***Cimitero Monumentale** (closed 12-2), designed by C. Maciachini, 50 acres in area, enclosed by colonnades, and one of the finest 'campi santi' in Italy. (The guide, who speaks French, demands a fee of 1½ fr. for each person.) Fine view of the Alps. The numerous and handsome monuments form a veritable museum of modern Milanese sculpture. In the last section is situated the '*Tempio di Cremazione*', presented to the town in 1876 (inspection permitted).

CERTOSA DI PAVIA

1:3.000

0 20 40 60 80 Metri



1:3.000 0 20 40 60 80 Metri

The **Cimitero di Musocco**, 2 M. to the N.W. of the *Porta del Sempione* (p. 138), was laid out in 1895 and is twice the size of the *Cimitero Monumentale*. It is reached either by the *Corso del Sempione* (Pl. B, A, 1) or by the *Corso al Cimitero di Musocco* (electric tramway), beginning at the *Piazza San Michele*, to the W. of the *Cimitero Monumentale*.

Excursion from Milan to the Certosa di Pavia.

To visit the *Certosa di Pavia* we may use either the RAILWAY to *Certosa*, on the *Pavia-Voghera* line, or the *Pavia STEAM TRAMWAY* as far as *Torre di Mangano*. The railway starts from the Central Station and takes $\frac{1}{2}$ hr. (fares 8 fr. 80, 2 fr. 80, 1 fr. 50 c.; return-fares 4 fr. 75, 2 fr. 50, 1 fr. 80 c.). The tramway starts about every 2 hrs. from the *Porta Ticinese* (Pl. D, 8; electric tramway from the *Piazza del Duomo*, see p. 114) and takes $1\frac{1}{2}$ - $1\frac{3}{4}$ hr. (return-fares 2 fr. 40, 1 fr. 50 c., or, incl. omn. to the *Certosa*, 2 fr. 70, 1 fr. 80 c.). The whole excursion takes $\frac{1}{2}$ day.

The district traversed between Milan and Pavia consists of alternate stretches of rice-fields and underwood and offers little of interest. At ($4\frac{1}{2}$ M.) *Royoredo* the RAILWAY diverges to the S. from the line to *Piacenza* (p. 333). — $5\frac{1}{2}$ M. *Chiaravalle Milanese*, with its Cistercian Church, a fine brick edifice with a lofty domed tower, in the so-called Romanesque Transition style, dedicated in 1221, but partly modernised. The interior is adorned with frescoes by Milanese painters of the 16th cent. and contains choir-stalls of 1465. — $9\frac{1}{2}$ M. *Locate*; $12\frac{1}{2}$ M. *Villamaggiore*.

$17\frac{1}{2}$ M. *Stazione della Certosa* (Hôtel de la Ville, déj. 3 fr.), whence two routes lead along the enclosing wall (right and left) to the entrance (W. side) of the *Certosa* (walk of $\frac{1}{4}$ hr.; omn., 30 or 50 c.). — On the S. side of the *Certosa* is the modest *Alb. Milano*.

The STEAM TRAMWAY follows the highroad and passes *Binasco*, with an ancient castle, in which the jealous Duke *Elisippo Maria Visconti* caused his noble and innocent wife *Beatrice di Tenda* (p. 45) to be put to death in 1418. The station of *Torre di Mangano* (*Alb. Italia*, clean, déj. $2\frac{1}{2}$, D. 4 fr., wine included), on the *Naviglio di Pavia* (p. 188), lies about $\frac{1}{2}$ M. to the W. of the *Certosa* (omn. 80 c.).

The **Certosa di Pavia*, or Carthusian monastery, the splendid memorial of the Milan dynasties, was begun in 1396 by *Gian Galeazzo Visconti* (p. 111) in fulfilment of a vow made by his wife *Catharina*. The monastic buildings were practically completed about 1450, under the direction of *Bern. da Venezia*, *Cristof. da Conigo*, and others; while the church, originally begun in a N. Gothic style, reflecting the influence of *Milan Cathedral*, was continued after 1458 by *Guiniforte Solari* (d. 1481) in the Lombard Transition style, with exterior arcading and elaborate terracotta ornamentation. Between 1491 and 1499 *Giov. Ant. Amadeo* and numerous other sculptors shared in the embellishment of the façade of white marble (from *Carrara* and *Candoglia*, p. 179), which was finally completed (lower part only) by *Ben. Briosco* and others in 1507. The monastery, suppressed under Emperor *Joseph II.* in

1782, was restored to its original destination in 1844 and presented to the Carthusians. Since the suppression of the Italian monasteries (1806) it has been maintained as a 'National Monument'.

An inspection of the Certosa, which is open from 8 to 5.30 in summer and from 9 to 4 in winter (on Sun. & holidays 10-2), takes 1½-2 hrs. (adm. 1 fr., Sun. free; guide imperative, gratuities forbidden).

Beyond the VESTIBULE (ticket-office), with sadly-damaged frescoes by *Bern. Luini* (SS. Sebastian and Christopher) and others, we enter the PIAZZALE, or fore-court, surrounded by the former *Farmacia* or laboratory (now a liqueur-distillery), the *Foresteria*, or pilgrims' lodging-house, and the *Palazzo Ducale* (now a *Museum*, p. 145), built about 1625 by Ricchini for distinguished visitors to the monastery. On the E. side of the court rises the celebrated façade of the church.

The **FACADE, unquestionably the finest example of early-Renaissance decorative work in N. Italy, is perhaps the most masterly creation of its kind of the 15th century. Its design, independent of the antique orders of architecture, is in the Lombard-Romanesque style of graduated church-fronts, with projecting pillars and transverse arcades, while within these well-defined structural features it embraces a wonderful and judiciously distributed wealth of ornament. — The plinth is adorned with medallions of Roman emperors, above which are reliefs representing Biblical history and scenes from the life of Gian Galeazzo (including the transference of the bones of the founder to the Certosa in 1474). Below the four magnificent windows is a row of angels' heads, and above them are niches with numerous statues. A relief by the main portal represents the dedication of the church in 1497.

The beautiful and spacious *INTERIOR has a purely Gothic nave, supported by eight handsome pillars, with aisles and 14 chapels; while Renaissance forms begin to appear in the transepts and choir (each with a triple absidal ending) and in the dome above the crossing. The originally handsome decorations designed by *Borgognone* and the fine stained-glass windows of the 15th cent. have nearly all disappeared. Most of the altar-pieces and the present florid enrichments of the chapels date from the 17th century. The beautiful choir-screen of iron and bronze was executed about 1660 by *Fr. Villa* and *P. P. Ripa*. The mosaic pavement, originally laid down by *Rinaldo de Stauris* (1450), was restored in 1880.

We begin in the *LEFT AISLE*. 2nd Chapel. Altar-piece by *Perugino*, of which only the central part, above, representing 'God the Father', is original, the other parts being now in the National Gallery in London. Adjacent are the four great Church Fathers, by *Borgognone*. In the 6th Chapel: *Borgognone*, St. Ambrose with four other saints (1480). *LEFT TRANSEPT*: 'Figures of Lodovico Moro and his wife Beatrice d'Este (d. 1487), from the demolished monument of the latter, one of the chief works of *Crist. Solari*, brought in 1581 from Santa Maria delle Grazie in Milan (p. 135) and restored in 1891. In front of the altar is a handsome bronze candelabrum by *Ann.*

Fontana of Milan (1580). The ceiling-fresco is by *Borgognone*: Coronation of the Virgin, with the kneeling figures of Franc. Sforza and Lodovico il Moro.

The OLD SACRISTY, to the left of the choir, has a fine marble portal with seven relief-portraits of the Visconti and Sforza families; in the interior is a fine carved ivory altar-piece, in 88 sections, by *Bald. degli Embriachi* of Florence (1406). — The Choir contains a fine marble altar by *Ambr. Volpi* and others (1568); beneath, in front, is a charming small relief-medallion of the Descent from the Cross. The "Choir Stalls are adorned with inlaid figures of apostles and saints, executed by *Pantaleone de' Marchi* (1486) from drawings by *Borgognone*. — The door to the right of the choir, handsomely framed in marble and with seven relief-portraits of Milanese princesses, leads to the LAVABO, which contains a rich fountain by *Ad. Maffiolo* of Carrara (1490). The stained glass dates from 1477. To the left is a fresco by *Bern. Luini* (Madonna with the carnation).

RIGHT TRANSEPT: magnificent "Monument of Gian Galeazzo Visconti, begun in 1494-97 by *Giov. Cristoforo Romano* and *Ben. Brisco*, but not finished until 1562 (by *Galeazzo Alessi* and others). The ceiling-frescoes, by *Borgognone*, represent Gian Galeazzo, holding the original model of the church, and his sons kneeling before the Virgin. — The adjoining SACRISTIA NUOVA, or ORATORIO, has a large altar-piece, an "Assumption by *A. Solario* (completed in 1576 by *Bern. Campi*). Over the door, Madonna enthroned, with two saints and angels, by *Bart. Montagna* (1480); the side-pictures are by *Borgognone*. In the desk-cases are fine choir-books of 1551 and 1557.

An elegant early-Renaissance portal leads from the right transept to the "FRONT CLOISTERS (Chiostro della Fontana), which possess slender marble columns and charming decorations in terracotta by *Rinaldo de' Stauris* (1463-78). Fine view from the front of the REFECTORY (W. side) of the side of the church and the S. transept. — Around the GREAT CLOISTERS (Grande Chiostro), which also have fine terracotta decorations by *R. de' Stauris*, are situated 24 small houses formerly occupied by the monks, each consisting of three rooms with a small garden.

We now re-enter the church. RIGHT AISLE. In the 2nd Chapel: *Guercino*, Madonna enthroned, with two saints (1641; injured). 3rd Chapel: *Borgognone*, St. Sirus and four other saints (1491). The well-preserved ceiling-decoration is by *Jac. de' Molli* (1491). 4th Chapel: *Borgognone*, "Crucifixion (1490). 6th Chapel: Altar-piece by *Maestro d'Alba* (1496; the four Evangelists above are by *Borgognone*).

The PALAZZO DUCALE (p. 144) has been occupied since 1901 by the "Cortosa Museum, containing paintings, sculptures, casts, objects found in 1889 in the coffin of Gian Galeazzo, etc.

The DOME cannot be ascended without a special 'permesso', obtained at the prefecture in Pavia.

Pavia, which lies 5 M. to the S. of the Certosa, and the railway thence to Voghera and Genoa, are described in R. 30.

20. From Milan to Como and Lecco.

a. FROM MILAN TO COMO VIA SARONNO.

28½ M. RAILWAY (*Ferrovia Nord*) in 1½-1¾ hr. (Fares 3 fr. 45, 2 fr. 20, 1 fr. 65 c.; return-fares, 5 fr., 3 fr. 20, 2 fr. 20 c.). — At both the Stazioni Ferrovia Nord and the town office (p. 113) through and return tickets may be procured for Brunate, Cernobbio, Cadenabbia, Bellagio, Menaggio, Bellano, and Colico.

As far as (3 M.) *Bovisio*, see p. 152. Farther on we enjoy a good view of the Mts. Rosa group, to the left.

13½ M. Saronno (702 ft.; *Albergo Madonna*; *Leon d'Oro*), a large village on the *Lura*, with 9582 inhab., known in Italy for its excellent gingerbread (*amaretti*). — A quadruple avenue of plane

trees leads W. from the station to the SANTUARIO DELLA BEATA VIRGINE, a celebrated pilgrimage-church, built at different times between the end of the 15th and the end of the 17th cent., chiefly in a pompous baroque style. It contains a series of admirable *Frescoes.

The paintings in the interior of the dome represent a concert of angels, and are by *Gaudenzio Ferrari*. Round the drum are several wooden statues by *Andrea Fusina*. The frescoes immediately below the drum are by *Lantini*, those in the next section by *Cesare del Magno* and *Bernardino Luini* (88. Rochus and Sebastian). The remaining frescoes are all by *Luini*, who, as the story goes, sought an asylum in the sanctuary of Saronno after killing a man in self-defence, and had to work at the bidding of the monks. In the passage leading to the choir are depicted the Marriage of the Virgin and Christ among the doctors; in the choir itself, the *Adoration of the Magi and the Presentation in the Temple. Above, in the panels and lunettes, are Sibyls, Evangelists, and Church Fathers. A small apse built out from the choir contains paintings of *St. Apollonia to the right, and *St. Catharine to the left, each with an angel.

Saronno is a station on the line from *Novara to Seregno* (p. 64).

— From Saronno to *Varese* and *Laveno*, see R. 25.

25½ M. *Grandate* (p. 151). — 27½ M. *Camerlata* (p. 148), at the foot of a mountain-cone (1414 ft.), bearing the ruined *Castello Baradello*, the residence of Frederick Barbarossa in 1176. — We descend, enjoying a pretty view of Como and Brunate, to (28 M.) *Como Borghi*. 28½ M. *Como Lago*, the main station, on the bank of the lake (p. 148).

b. FROM MILAN TO COMO AND LECCO (*Colico*) VIA MONZA.

FROM MILAN TO COMO, 80 M., railway (*Rete Mediterranea*) in 1-1¼ hr. (fares 5 fr. 60, 3 fr. 90, 2 fr. 40 c.; express, 6 fr. 15, 4 fr. 80 c.). Through and return tickets may be obtained at the Central Station of Milan and at the Agenzia Internazionale (p. 112) for Tremezzo, Cadenabbia, Bellagio, Menaggio, and Colico. — FROM MILAN TO LECCO, 32 M., railway (*Rete Mediterranea*) in 1¼-2 hrs. (fares 5 fr. 85, 4 fr. 15, 2 fr. 85 c.; express, 6 fr. 55, 4 fr. 55 c.), to COLICO, 56 M., in 2½-4¼ hrs. (fares 10 fr. 45, 7 fr. 85, 4 fr. 70 c.; express, 11 fr. 50, 8 fr. 5 c.).

There is also an ELECTRIC RAILWAY TO MONZA (8½ M., in 1 hr.; fares 70, 45 c., return 1 fr. 10, 80 c.), with trains every ½ hr., starting in Milan at the Piazza del Campo Santo (p. 120), on the E. side of the cathedral, and running via the Corso Loreto (Pl. H, 2. 1) and the plane-tree avenue of the Viale Monza. The principal intermediate stations are *Precozzo*, with a large brass-foundry, and *Sesto* (see below), commanding a view of the Alps. At Monza there are stopping-places at the railway-station, in the Piazza Roma, and near the royal palace.

The lines to Como and Lecco are identical as far as Monza and traverse a fertile and well-irrigated plain, luxuriantly clothed with vineyards, mulberry-plantations, and fields of maize. — 4½ M. *Sesto San Giovanni*.

8 M. *Monza*. — *Hotels*. ALB. DEL CASTELLO e FALCONE, at the station; ALB.-RISTOR. DEL PARCO, with garden, 1 M. from the station, opposite the entrance to the palace park. — *Cabs*. Per drive ¾ fr.; per ½ hr. in the town 1 fr., each addit ½ hr. 70 c.; outside the town 2 and 1 fr.

Monza (582 ft.), a town on the *Lambro*, with 18,000 inhab., has been the coronation-town of the kings of Lombardy since the 11th cent. (comp. p. 186). Leaving the station and following the

Via Italia to the right, we pass the church of *Santa Maria in Istrada* (second on the right), with a Gothic brick façade of 1393, and in 10 min. reach the Piazza Roma, the centre of the town, with the handsome Gothic *Municipio* or town-hall, also called *Palazzo Arengario* (13th cent.). — A few paces distant is the Piazza del Duomo, in which rises the —

CATHEDRAL (*San Giovanni*), the chief object of interest. It was erected in the 14th cent. in the Lombard Gothic style by *Matteo da Campione* on the site of a church founded in 590 by the Lombard queen Theodolinda and afterwards replaced by a Romanesque structure. The interior, with both aisles flanked by chapels, has been almost entirely modernized since the 17th century. The fine façade was restored in 1899-1901. Above the portal is a very curious relief representing Queen Theodolinda amid her treasures; below, the Baptism of Christ.

INTERIOR. In the E. transept is a relief representing the coronation of a German king, from the former imperial gallery of *M. da Campione* (now the organ-loft). — The chapel to the left of the choir, restored in 1880, contains the plain sarcophagus of Queen Theodolinda (14th cent.) and frescoes of scenes from her life by *Zavattari* (1444). Here also is preserved the celebrated IRON CROWN, supposed to have been the royal crown of the Lombards, with which the German emperors were crowned as kings of Italy, from the 13th cent. onwards. This venerable relic was used at the coronation of the Emp. Charles V. in 1530, of Napoleon at Milan in 1805, and of Emp. Ferdinand I. in 1838. It consists of a broad hoop of gold adorned with precious stones, round the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the Empress Helena from Palestine. In its present form it is, perhaps, a work of the 12th century. In 1859 it was carried off by the Austrians, but after the peace of 1866 it was restored. (Fee for seeing the crown and treasury, 5 fr.) — The "TREASURY (fee 1 fr.) contains several objects of historical interest: a hen with seven chickens in silver-gilt (on a modern copper base), perhaps representing Lombardy and its seven provinces, executed by order of Queen Theodolinda; the queen's crown, fan, and comb; a richly-adorned book-cover with an inscription of Theodolinda; fine diptychs of the 4-6th cent.; reliquary of Berengarius; goblet of sapphire, with a stem of Gothic workmanship; Gothic goblet of Gian Galeazzo Visconti; Gothic carvings in ivory. — In a wall-recess of the old cemetery, on the N. side of the cathedral, is the mummy of Ettore Visconti (d. 1418), shown by the verges.

In the Via Matteo da Campione, in the N.W. part of the town, a *Memorial Chapel* is to mark the spot on which King Humbert was assassinated, on July 29th, 1900.

To the N. of the town, about $\frac{3}{4}$ M. from the Piazza Roma, lies the CASTELLO REALE, formerly the royal summer-palace, in an extensive and beautiful park, traversed by the Lambro. The mansion, in the 'classicist' style, was built about 1777 by *Gius. Piermarini* for Archduke Ferdinand, Governor of Lombardy. A drive in the park is attractive (entrance near the electric tramway terminus, $\frac{1}{4}$ M. to the left of the Castello); cyclists are restricted to the main avenue.

FROM MONZA TO BERGAMO, 24 M., steam-tramway in 2 $\frac{1}{2}$ hrs. The chief intermediate stations are ($\frac{5}{8}$ M.) *Vimercate* and ($1\frac{1}{2}$ M.) *Tressa sul' Adda* (815 ft.), with the picturesque ruins of a Castle of the Visconti (adm. 50 c.), in which Giov. Galeazzo (p. 111) confined his uncle Bernabò. The Mar-

tesana (p. 116) diverges here, and its old sluices are said to have been constructed by Leonardo da Vinci. — *Bergamo*, see p. 198.

Other steam-tramways run from Monza to *Gorgonzola* (famous for its cheese), *Treviglio*, and *Caravaggio* (p. 189); past the royal park to *Macherio* and (7½ M.) *Carate Brianza*; and via (4½ M.) *Arcore* (p. 151) and (11 M.) *Monticello* (1380 ft.; Alb. Monticello), a summer-resort, to (12½ M.) *Barzano* (1210 ft.).

The lines to Como and Lecco divide at Monza. The former line runs to the N.W., affording pleasant views, to the right, of the fertile *Briansa* (p. 152), with its numerous country-residences. Two tunnels. 11 M. *Lissone-Muggiò*. To the right rises the long, indented *Monte Resegone* (p. 151), to the left of which are the *Monte Grigna* and the mountains reaching to the *Splügen*.

14½ M. *Seregno* (735 ft.), a town with 12,050 inhabitants.

From *Seregno* to *Bergamo*, 25 M., railway in 1½-1¾ hr. (fares 4 fr. 65, 3 fr. 30, 2 fr. 10 c.). — 8½ M. *Usmate-Carnate* (p. 151). — Beyond (13 M.) *Paderno d'Adda* (870 ft.) the railway crosses the *Adda* (p. 151) by the **Ponte di Paderno*, a single bold iron archway, 275 ft. above the level of the water. Below the bridge the stream forms a series of rapids (*rapids*). Adjacent is a dam, 150 yds. long, constructed by the Edison Co. (p. 118) in 1897 to conduct the water into the *Naviglio di Paderno* (1¼ M. long), which conveys it, partly underground, to the *Electric Works*, 90 ft. above the level of the *Adda*, which furnish the motive power (ca. 13,000 horse-power) for the tramways and lighting of (22 M.) *Milan*. — 20 M. *Ponte-San-Pietro-Locate* (p. 198). — 26 M. *Bergamo*, see p. 193.

From *Seregno* to *Novara*, see p. 64.

From (18 M.) *Camnago* a branch-line diverges to *San Pietro* (p. 152). 20½ M. *Carimate*; 21½ M. *Cantù-Asnago*. Tunnel. 24½ M. *Cucciago*; 27 M. *Albate-Camerlata* (p. 146). — 30 M. *Como* (*Stazione San Giovanni*, see below).

Como. — *Arrival.* The *Stazione Como San Giovanni* or *Mediterranea*, the principal station (St. Gotthard Railway), is ½ M. to the S.W. of the quay (omn. 80 c., included in through-tickets). — The *Stazione Como Lago* or *Ferrovie Nord* lies 350 yds. to the E. of the quay (branch-lines to *Saronno* and *Milan*, p. 145, and to *Varese* and *Laveno*, p. 151). — The *Stazione Como Borghi*, a third station, is of no importance to tourists.

Hotels (all near the harbour) *GR HÔT PLINIUS (Pl. p), *Lungo Lario di Levante*, a comfortable new house of the first class, R. 4-7, B. 1½, déj. 3½, D. 5, music ½, pens. from 9, omn. 1-1½ fr. (closed Dec 1st-Feb. 15th). — *GR HÔT. VOLTA (Pl. v), R. 3-5, B. 1½, déj. 8, D. 4, pens. 8-10, omn. 1 fr., *METROPOLE AU LAC (Pl. m), R. 2½-5, B. 1½, déj. 2½-3, D. 4, pens. 8-12, omn. 1 fr., ITALIA (Pl. i), R. 2-4, B. 1½, déj. 2½-3, D. 4, pens. 7-8, omn. ¾-1 fr., HÔTEL-PENSION BELLEVUE (Pl. b), R. 2½-3, B. 1½, déj. 2½, D. 3½ (both incl. wine), pens. 8-10, omn. ¾ fr.

Restaurants. Hôt. Bellevue (*Marinoni*), *Ristorante della Barchetta* (with bedrooms), two frequented establishments in the *Piazza Cavour*. — *Cafés.* *Sbodio, Cavour* (at the Hôt. Métropole), *Plinio*, all in the *Piazza Cavour*; *Bottegone, Piazza del Duomo*; *Caffè del Bagno*, adjoining the Hôt. Plinius on the W.

BATHS (*Bagni*), adjoining the Hôt. Plinius, with *café* (see above); lake-baths by the *Giardino Pubblico* (also warm and vapour baths). — *Post & TELEGRAPH OFFICE*, *Via Unione*. — *Photographs, etc.* *Viliani, Via Plinio 4*.

OMNIBUS from the *Stazione Como Borghi* (see above) to the *Cable Railway* (10 c.); to *Ornavasso* (p. 155; 80 c.; electric line projected). — STEAMBOAT to *Ornavasso, Torno*, and *Moltrasio*, 8 times daily (20 c.).

* CABLE RAILWAY (*Punkolare*) from the *Borghi San' Agostino*, ½ M. to the N. of *Stazione Como Lago*, to *Brunate* (p. 150), every ½ hr. (hourly in



winter); fares, up $1\frac{1}{2}$, down 1, up and down 2 fr., before 8 a.m., with return by any train, 1 fr.

Como (705 ft.), a flourishing industrial town, the capital of a province, and the see of a bishop, with 38,174 inhab. and large silk-factories and dye-works, lies at the S.W. end of the Lake of Como, and is enclosed by an amphitheatre of mountains. The small stream *Cosia* enters the lake here. Como is the Roman *Comum*, the birth-place of the elder and younger Pliny. The electrician and philosopher Volta (1745-1826, whose *Status* by P. Marchesi is in the Piazza Volta, to the S.W. of the quay), was born at Como in the house marked 'Casa Volta' on the Plan.

The *Piazza Cavour*, a large square near the harbour, and the new streets skirting the harbour to the E. and W. of it are the most animated parts of the town. A short street leads to the S.E. from the Piazza Cavour to the Piazza del Duomo. To the left of the cathedral is the *Broletto* (now a public office), constructed of alternate courses of black and white stone, and completed in 1215.

The *CATHEDRAL*, built entirely of marble, is one of the best in N. Italy. The nave was rebuilt in the Gothic style about 1396, the façade in 1457-86 (by *Luchino da Milano*); and in 1487-1526 the transepts, choir, and exterior. The nave were altered in the Renaissance style by *Tommaso Rodari*. The S. portal (1491) is built in *Bramante's* style by an unknown architect; the modern dome is by *Fil. Juvara*. The greater part of the sumptuous plastic ornamentation is by *Tomm. Rodari* and his brother *Jacopo*. Over the magnificent W. portal are reliefs (*Adoration of the Magi*) and statuettes (*Mary with Sant' Abbondio and San Protus*, etc.); at the sides are statues of the two Plinys, erected in 1498. The over-decorated N. portal (*Porta della Rana*) dates from 1505-9.

INTERIOR. The heavy and gaudy vaulting, restored in 1835, destroys the effect of the fine proportions, which resemble those of the Certosa near Pavia (p. 144). — To the right of the entrance is the monument of *Cardinal Tolomeo Gallo* (1831). Farther on, to the right, second altar, with handsome wood-carving, and scenes from the life of St. Abondius (1514); adjoining (l.) the 'Adoration of the Magi, by *Bern. Luini*, and (r.) the *Flight into Egypt*, by *Gaud. Ferrari*. Over the third altar, a *Madonna* by *B. Luini*. In the Choir, the Apostles, by *Pompeo Marchesi*. The SACRISTY contains pictures by *Guido Reni*, *Paolo Veronese* (?), etc. Fine statue of St. Sebastian (1481) in the N. TRANSEPT. In the LEFT AISLE: at the first altar, Entombment by *Tommaso Rodari* (1498); at the second altar, *I. G. Ferrari*, Nuptials of the Virgin, r. *B. Luini*, *Madonna*; by the third altar, the busts of Pope Innocent XI. (*Odescalchi*) and Carlo Rovelli, Bishop of Como.

In the Via Vittorio Emanuele, which runs S.W. from the cathedral, is the rear of the Romanesque church of *San Fedele*, with a fine pentagonal apse. The chief façade of the church, in the Piazza de Mercato, is as little worthy of attention as the completely modernized interior. — The *Palazzo Giovinetti*, on the left, at the end of the street, contains the *Museo Civico*, opened in 1897 (adm. daily except Tues., 10-4, 50 c., Frid. 1 fr.; catalogue 1 fr.).

On the ground-floor are memorials of Volta and of Cesare Cantù (1807-96) the historian; views of Como, etc. — On the first floor are pre-

historic and Roman antiquities; a collection of coins; autographs of Volta and others; local curiosities, etc.

The old *Town Wall* is intact except near the lake; on the S.E. side are three well-preserved towers, that in the middle, the *Porta Torre*, now known as the *Porta Vittoria*, being a massive five-storied structure. Outside the gate, in the Piazza Vittoria, is a bronze *Statue of Garibaldi*, by Vela (1889). — In the Viale Varese, a promenade shaded with plane-trees and skirting the S.W. town-wall, is the church of *Santissima Annunziata*, of the 17th cent., also known as the *Chiesa del Crocifisso*, from a miraculous image.

Farther on, on the slope of the mountain on the other side of the Cosla, is the fine old *Basilica Sant' Abbondio*, originally a Lombard structure of the 8th cent., rebuilt in the 11th cent., and restored in 1869-88. Beneath it the remains of a church of the 5th cent. have been found.

Excursions. The *Castello Baradello* (p. 148), reached from the Piazza Vittoria in 1½ hr. by the Vin Milano (to the S.) and then by a tolerable footpath, is an excellent point of view. — On the W. bank of the lake, on the beautiful road to (2½ M.) *Cernobbio* (p. 155), just beyond the *Borgo San Giorgio* or N.W. suburb of Como, lies the *Villa l'Olmo* (Duca Visconti-Modrone), the largest on the lake, with fine rooms and a charming garden (visitors admitted). — Another fine road, traversing the *Borgo Sant' Agostino*, leads along the E. bank of the lake and then, on the hillside, high above the lake, to *Blevio* and (2 M.) *Torno* (p. 155).

A CABLE RAILWAY (¾ M. long), its steepest gradient 55 100; fares, see p. 149), passing through a tunnel 125 yds. long, leads from the N. end of the *Borgo Sant' Agostino* to (20 min.) *Brunate* (2350 ft.; *Grand Hotel Brunate*, with hot-air heating, R. 3-5, B. 1½, déj. 3, D. 5, pens. 8-11 fr.; *Bellavista*, R. 2, déj. 2, D. 3, pens. 7 fr., incl. wine; *Gran Ristorante Spinali*, déj. 2, D. 3 fr.), which commands a superb view of the plain of Lombardy as far as Milan, and of the Alps to Mte. Rosa (best light in the morning). — Several pleasant walks (guide-posts and benches): to the W. to the (10 min.) *Fontana Pissarottino* (2850 ft.), with a view of Cernobbio and Monte Bisbino; to the N.E. to (25 min.) *San Maurizio* (2860 ft., Alb.-Ristor. S. Maurizio) and the *Fra Croci* (2970 ft.). More comprehensive views are commanded by the *Pizzo di Torno* (3740 ft.), 1¼ hr. to the E. of S. Maurizio, and by the (2 hrs.) *Monte Boletto* (4050 ft.).

FROM COMO TO BELLAGIO *viâ ERBA*, about 26 M., one-horse carriage in 5-6 hrs. (25 fr.); electric line to Lecco *viâ Erba* projected. The road, which will also repay the pedestrian, ascends the valley of the Covia. The lake is concealed by the spurs of the Monte Boletto. In the church of *Camnago Volta* (a little to the N. of the road) is the tomb of Volta (p. 148). Farther on, to the S. of the road, rises the jagged crest of *Montorfano*, near a little lake. Near *Cassano* (1925 ft.) is a leaning campanile. Beyond *Albiate* (1825 ft.) we enjoy a view of the *Pian d'Erba*, with the lakes of *Alserio*, *Fusiano*, and *Annone*, dominated on the E. by the *Cornù di Camo* (p. 158) and the rugged *Rasgona* (p. 151) — 11 M. *Erba*, and thence to *Bellagio*, see p. 152.

FROM COMO TO LECCO, 26 M., railway (*Rete Mediterranea*) in 1½-2 hrs. (4 fr. 90, 3 fr. 45, 2 fr. 20 c.). — 3 M. *Albate-Camerlata*, see p. 143; 7½ M. *Canù*; 11 M. *Assano del Parco*. To the left lies the *Lago d'Alserio*. — 13½ M. *Morone-Pentemuro*, the junction of the Milan and Erba line (p. 152). — 15½ M. *Castello-Reyno*, on the S. bank of the *Lago di Pusino*. — 18½ M. *Oggiono*, at the S. end of the *Lago d'Annone*. The train then runs along the E. bank of this lake. — 22 M. *Sala al Barro* is the station for the village of *Garbate* (1210 ft.), 1¼ M. to the E., the best starting-point for

an ascent of **Mts. Barro* (3150 ft.). A good bridle-path (horses 3¼ fr., incl. fee) ascends to the (2 hrs.) **Ab. di Monte Barro* (2780 ft.), a quiet resort with a large garden, whence a walk of ½ hr. brings us to the top. The magnificent view embraces the *Briansa* (p. 157), the *Lake of Lecco* (p. 158), the *Val Masina*, and its mountains. The descent may be pleasantly made to (1½ hr.) *Malgrate* (p. 157), passing a finely situated pilgrimage-church. — The *Lago d'Annone* is connected with the *Lake of Lecco* by the *Alto*, the course of which we follow beyond (22½ M.) *Ossate*. The *Mts. Resegone* (see below) is prominent to the E. — 28½ M. *Valmadrera*. The train then penetrates a tunnel, crosses the wide *Adda*, and reaches (26 M.) *Lecco*.

From *Como* viâ *Varese* to *Laveno*, on the *Lago Maggiore*, 82 M., railway (*Ferrovie Nord*) in 2-2½ hrs. (fares 5 fr. 40, 3 fr. 85, 2 fr. 70 c.); to *Varese*, 18 M., in 1-1¼ hr. (fares 8 fr. 10, 2 fr. 10, 1 fr. 55 c.). — As far as (8 M.) *Grandate*, see p. 148. Our line runs to the S.W., with a view of *Monte Blabian* (p. 155) and *Monte Generoso* on the right. We descend to (7 M.) *Lurate-Caccia*, and then ascend through wood (birch-trees, etc.) to (12 M.) *Soldate* (1460 ft.), the highest point of the line. In the foreground appears the *Campo de' Fiori* (p. 157). — 15 M. *Malmate* (p. 158), the junction of the *Milan-Saronno-Varese* line. — 18 M. *Varese* (change carriages), and thence to (32 M.) *Laveno*, see p. 106 and R. 25.

From *Como* to *Monte Generoso* and *Lugano*, see pp. 14-12.

The RAILWAY FROM *MONZA* TO *LECCO* skirts the S.E. slopes of the beautiful range of hills of the *Briansa* (p. 152). — 12½ M. (from *Milan*) *Arcore* (630 ft.), see p. 148. — 15½ M. *Umate-Carnate* is also a station on the line from *Seregno* to *Bergamo* (p. 148). — 19 M. *Cernusco-Merate*. The village of *Merate* (945 ft.; *Albergo del Sole*), 1 M. to the E. of the station, was formerly fortified; pretty villas.

From *Cernusco* a pleasant excursion (1 hr.) may be taken to the lofty *Montevescchia* (1573 ft.; poor *Ostia*, but good wine). The church of *Montevescchia* commands an excellent view of the *Lombard plain*, *Milan*, *Cremona*, *Novara*, and part of the *Brianza*, etc. Pleasant return-route by *Misaglia*, with a guide, 1¼ hr.; thence to the W. to (½ hr.) *Montello* (p. 148).

21 M. *Olgiate-Molgora*. Beyond a tunnel a view of the valley of the *Adda* is obtained to the right. The train descends, crosses the river, and joins the *Lecco and Bergamo* line (p. 198) at (27½ M.) *Calolzio*, near the small *Lago di Olgiate*. — Thence we skirt the E. bank of the *Lago di Garlate*. — 30 M. *Magglianico*, with a prettily situated hydropathic establishment.

32 M. *Lecco*. — Hotels (with electric light and hot-air heating). **ALBERGO-RISTORANTE MAZZOLENI*, at the pier, R. 2-5, B. 1½, pens. 8 fr.; **GR. HÔT. LECCO*, new; **CROCE DI MALTA ED ITALIA*, R. 1½-8, B. 1¼, pens. 8, om. ½ fr.; **HÔTEL DE LA GARE*, well spoken of. — *Rail. Restaurant*, clean. — Omn. between this station and the pier 50 c.

Lecco (700 ft.) is an industrial town with 10,352 inhab. and silk, cotton, and iron manufactories, at the foot of *Mts. Resegone* (6160 ft.) and at the S. end of the *Lake of Lecco* or E. arm of the *Lake of Como* (p. 158), from which the *Adda* here emerges. Statues of *Garibaldi* and *Alessandro Manzoni* (b. in *Milan* 1785, d. 1873), the poet and head of the romantic school, both by *Confalonieri*, were erected in the piazza in 1884 and 1891. The pedestal of the latter is decorated with reliefs from *Manzoni's* 'I Promessi Sposi'. The *Ponte Grande* (views), a stone bridge of ten arches, constructed in 1335 by *Azzone*

Visconti, spans the Adda to the S. of the town. Beyond the bridge the road forks: the left branch leads *viâ Pescate and Garlate to Olginate*, on the Lago di Olginate (p. 151); the right branch, passing the village of *Malgrate* (with many silk-factories) to the W. of Lecco, leads to Como (p. 148).

Pleasant walk to the hill of *San Gerolamo*, with a pilgrimage-church and a ruined castle ($\frac{3}{4}$ hr.). Ascent of the *Monte Barro*, see p. 151 (carr. to *Galbiate* 5, with two horses 10 fr.). — Through the *Val Sassina* to *Bellano*, see p. 150.

The RAILWAY FROM LECCO TO COLICO (run by electricity) furnishes the shortest route between Milan and *Chiavenna* (*Splügen*; R. 4) and the *Val Tellina* (p. 151). It runs along the E. bank of the lake, passing through tunnels and over viaducts. 6 M. *Mandello-Torronico* (p. 153); 10 M. *Lierna* (p. 153); 14 M. *Perledo-Varenna* (p. 153); 15½ M. *Bellano* (p. 151); 18½ M. *Davio* (p. 150). — 24 M. *Colico*, see p. 151.

Steamer from Lecco to *Bellagio* (Como), see p. 154. — Railway to *Bergamo*, see p. 198.

21. From Milan to Bellagio. The Brianza.

RAILWAY (*Ferrovie Nord*) from Milan to (27½ M.) *Incino-Erba* (starting from the *Stazione Ferrovie Nord*, p. 112) in 1¼-2 hrs. (fares 4 fr. 25, 2 fr. 50, 1 fr. 60 c.). — HIGHROAD from Erba to (19 M.) *Bellagio*.

Brianza is the name of the undulating tract, between the *Lambro* and the *Adda*, stretching to the N. to the triangular peninsula which divides the Como and Lecco lakes (comp. p. 154). The soil is very fertile, and the whole district studded with villas peeping out from vines, orchards, and mulberry-plantations. In the centre are several small lakes (*Lago d'Annone*, *Pusiano*, *Segrino*, *Alerio*, and *Montorfano*).

The RAILWAY FROM MILAN TO INCINO-ERBA traverses a well cultivated and well watered plain. As far as (3 M.) *Bovisio* it coincides with the line to Saronno (p. 145). — 5½ M. *Cormanno*. The train now ascends the right bank of the small *Seveso*. — 10 M. *Varese* (590 ft.). — From (14 M.) *Seveso San Pietro* a branch-line diverges to (1¼ M.) *Cannago* (p. 148), a station on the *Monza-Como* railway, which our line crosses near (15 M.) *Meda*. — Near (18½ M.) *Carugo-Giussano* the country becomes hilly. 20 M. *Arosio* (985 ft.), pleasantly situated amid vine-clad hills, some of which are crowned with villages and country-houses. — 21½ M. *Inverigo* (1150 ft.), a pretty village, above the valley of the *Lambro*. On an eminence rises the *Rotonda*, one of the finest villas in the Brianza. The *Villa Crivelli* is famous for its cypresses. — Beyond (23 M.) *Lambrugo-Lurago* the train ascends the valley of the *Lambro*. — 25½ M. *Nerone-Pontenuovo*, the junction of the Lecco and Como line (p. 150). The *Lago d'Alerio* is passed on the left and the larger *Lago di Pusiano* on the right. The train enters the charming plain of Erba (*Pian d'Erba*).

27½ M. *Incino-Erba*, the station for the village of *Incino* and the small town of *Erba*. *Incino*, the ancient *Liciniforum*, is mentioned by Pliny along with Bergamo and Como; it contains a lofty Lombard campanile. *Erba* (1055 ft.; *Albergo Buco del Piombo*,





well spoken of) lies a little to the N., on the road from Como to Lecco, which here traverses the fertile and terraced slopes of a small hill. It contains several villas, among which is the *Villa Amalia*, on the N.W. side, commanding a charming view of the Brianza. — From Erba to Como, see p. 150.

The HIGHROAD FROM ERBA TO BELLAGIO (about 19 M.) crosses the *Lambro*, which has been canalized and conducted into the *Lago di Pusiano*, a little to the S.E. Immediately afterwards the route to Bellagio diverges to the left from the road to Lecco, and runs to the N., past *Longone* on the W. bank of the narrow *Lago del Segrino*, to —

5 M. Canzo (1270 ft., *Croce di Malta*), which is almost contiguous to (1¼ M.) Asso (1394 ft.), the two numbering together 4130 inhabitants. At the entrance of Asso is a large silk-manufactory (*Casa Versa*).

The road now gradually ascends in the wooded *Vall' Assina*, the upper valley of the *Lambro*, passing (2 M.) *Lasnigo*, (2 M.) *Barni* (2083 ft.), and *Magreglio* (2415 ft.). The first view of both arms of the Lake of Como is obtained from the eminence near the (1 M.) *Chapel*.

Delightful survey of the entire E. arm to Lecco and far beyond, after passing the first church of (1 M.) *Civenna* (2045 ft.; *Bellevue*, open from April to Oct., with view-terrace; *Angelo*, R. 1 fr., unpretending), with its graceful tower. The road now runs for 2 M. along the shady brow of the mountain, which extends into the lake at Bellagio. Beyond the chapel good views are obtained of the W. arm of the lake (of Como), the *Tremezzina* with the *Villa Carlotta* and *Cadenabbia*, the E. arm (Lake of Lecco), a large portion of the road and electric railway on the E. bank, and finally of the entire lake from the promontory of Bellagio to Domaso (p. 161), and far below the *Villa Serbelloni* (p. 157).

The road winds downwards for about 2½ M., finally passing the *Villa Giulia* (p. 158) and the churchyard of Bellagio. From Civenna to Bellagio (p. 157), 2 hrs'. walk.

A longer route, which will reward the pedestrian, is by the "*Monte San Primo*" (p. 158). Ascent from Canzo with a guide in 4-5 hrs., descent to Bellagio 3 hrs. (fatiguing, over *débris*).

22. Lake of Como.

Plan of Excursion. The Lakes of Como and Lugano (p. 163) and the *Lago Maggiore* (R. 28) may be visited from Milan most expeditiously as follows: by the St. Gotthard line or the *Baronno-Como* railway in 1-1¼ hr. to Como (Cathedral); proceed by steamboat in the afternoon in 1½-2½ hrs. to *Cadenabbia* or *Bellagio*, the latter the most beautiful point on the Lake of Como, and spend the night there. In the evening and next morning visit *Villa Carlotta* and *Villa Serbelloni*; by steamboat in ¼ hr., or by rowing-boat, to *Menaggio*; thence by railway in ¾-1 hr. to *Forlana*, in time for the steamboat which starts for *Lugano* (p. 164), arriving early enough to leave time for the ascent of *Monte San Salvatore*. From

Lugano by steamboat in $1\frac{1}{2}$ hr. to *Ponte Tresa* and thence by steam-tramway in $\frac{1}{4}$ hr. to *Luino*; steamboat from *Luino* in $2\frac{1}{4}$ - $4\frac{1}{2}$ hrs. to the *Borromean Islands* (*Isola Bella*). From the islands we may proceed in $1\frac{1}{2}$ - $1\frac{1}{2}$ hr. to *Arona* and return by railway to *Milan* ($1\frac{1}{2}$, $2\frac{1}{2}$ hrs.; R. 28), or we may return by steamer to ($1\frac{1}{4}$ - $1\frac{1}{2}$ hr.) *Laveno* and go on thence by the N. railway via *Varese* to (2 - $2\frac{1}{4}$ hrs.) *Milan* (R. 25). — The *CIRCULAR TOURIST TICKETS* (see p. xvii) issued for this excursion are economical and convenient. Tour No 8 of the *Rete Mediterranea* (1st class 27 fr. 70, 2nd cl. 24 fr. 10 c.) and No 1 of the *Ferrovie Nord* (20 fr. 50 16 fr. 15 c.), both available for 15 days, follow substantially the above indicated routes. — The *RETURN TICKETS* issued by both railway-systems for *Bellagio*, *Cadenabbia*, and *Menaggio* (*Rete Med.*, 10 fr. 70 8 fr. 70 c.; *Ferr. Nord*, 9 fr. 55, 7 fr. 55, 4 fr. 75 c.) and those issued by the *Ferr. Nord* for *Colico* (12 fr. 50, 10 fr. 70, 8 fr. 40 c.) are valid for eight days and allow the steamboat journey to be broken at three points.

Steamboat (comp. p. xviii) twice, or thrice daily from *Como* to *Colico* in $3\frac{1}{2}$ -5 hrs. (fares 4 fr. 70, 2 fr. 60 c.); four or five times daily from *Como* to *Bellagio*; once daily from *Como* to *Lecco* in 4 hrs.; and once daily from *Lecco* to *Colico* in 4 hrs. Some of the boats are handsome saloon-steamers, with good restaurants on board (B. $1\frac{1}{4}$, d. 8, 3, D. $4\frac{1}{2}$ fr.). — In the following description the stations at which there is a pier are indicated by 'P', the small-boat stations by 'R', and the railway-stations (comp. p. 152) by 'R'.

Rowing Boats (*barca*, pl. *barche*). First hour $1\frac{1}{2}$ fr., each additional hour 1 fr. for each rower. From *Bellagio* to *Cadenabbia* and back (or vice versa), each rower $2\frac{1}{2}$ fr.; *Bellagio* to *Tremezzo*, *Bellagio* to *Menaggio*, and *Bellagio* to *Varenna* also $2\frac{1}{2}$ fr. each rower; *Bellagio* to *Villa Melzi*, *Villa Carlotta*, and back, each rower 3 fr. Detailed tariffs are exhibited in all the hotels. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words '*basta uno*'. The traveller should insist upon seeing the tariff before embarking. When travellers are not numerous, the boatmen readily reduce their demands. In addition to the fare, it is usual to give a '*mancia*' or '*buonamano*' of $\frac{1}{2}$ fr. or 1 fr. according to the length of the excursion.

The **Lake of Como* (650 ft.), Italian *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is extolled by Virgil (*Georg.* ii. 159), and is in the estimation of many the most beautiful lake in N. Italy. Numerous villages and the gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along its banks. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive. The mountains rise to a height of 7000 ft. The lake, from *Como* to the N. extremity, is 30 M. long; its greatest width, between *Menaggio* and *Varenna*, nearly $2\frac{1}{2}$ M.; greatest depth 1340 ft.; total area 60 sq. M. At the *Punta di Bellagio* (p. 157) the lake divides into two branches, called respectively the *Lakes of Como* (W.) and *Lecco* (E.). The *Adda* (p. 151) enters at the upper extremity and makes its egress near *Lecco*. Owing to the narrow bed of the lake, inundations, as at the *Lago di Lugano*, are not uncommon. — The industrious inhabitants of the banks of the lake are much occupied in the production and manufacture of silk. Tasteful articles in olive wood are made at *Bellagio*.

The variegated hues of the oleanders are very striking in summer. The laurel grows wild here. — The lake abounds in fish, and trout (troute) of 20 lbs. weight are occasionally captured. The '*Agoni*' are small, but palatable.

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E., the *Punta di Geno*, the beauty of the lake is disclosed to view.

Lake of Como.

W. BANK

Borgo San Giorgio and **Villa l'Olmo*, see p. 150.

Villa Tavernola, beyond the mouth of the *Breggia*. *Villa Gonzales*; *Villa Cima*, in a beautiful park.

Cernobbio (P). — ***GRAND HOTEL VILLA D'ESTE ET REINE D'ANGLETERRE**, with lift and fine park, R. 4-7, B. 1½, dé. 8½, D. 5, pens. from 9, omu. 1 (from Como 2) fr., frequented by English and Americans (Engl. Church serv. on Sun) — ***1167. REINE OLGA**, with small garden, R. 2-3½, B. 1½, dé. 3, D. 4, pens. 6-9 fr., incl. wine; **ALS. MILANO**, R. 1½, B. ¾, D. 3, pens. 5 fr., incl. wine, fair — *Omnibus and Local Steamer* to Como, see p. 148.

Cernobbio, a considerable village, 2½ M. to the E. of Chiasso (p. 14), is surrounded by handsome villas. *Belinzaghi*, *Baroggi*, and others. High above lies the church of *Rovenza* (1450 ft.).

The *Monte Bisbino* (4390 ft.), with a pilgrimage-church, an inn, and a fine view, is easily ascended in 3 hrs. from Cernobbio or Briennio (p. 156).

Villa Volpi, on a promontory extending far into the lake.

Moltrasio (P; Ristor. Caramazza), on a steep slope, with the large *Palazzo Passalacqua*, rising above its terraced garden.

Local Steamer to Como, see p. 148.

Urio (P); then *Carate (P; Hôt.-Pens. Lario*, R. from 1¼, pens. 6-8 fr.), *Laglio*, and *Germunello*, all with attractive villas. On the bank of the lake is a pyramidal tomb, 65 ft. high, erected by Prof. Frank of Pavia (d. 1851).

Torriggia (P; Ristor. Casarico); on the promontory the *Villa Elisa*.

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Borgo Sant' Agostino and *Brusate*, on the spurs of the *Monte Boletto*, see p. 150.

Blevio (B), with the villas *Mylius* and *Ricordi*, and, beyond the *Punta di Geno*, the villas *Ratassi*, *Cornaggia*, etc.

Villa Taglioni, formerly the property of the famous danseuse *Marie Taglioni* (d. 1884); *Villa Ferranti*, once the residence of the celebrated singer *Pasta* (d. 1865); *Villa Taverna*.

Torno (P; Albergo Belvedere; Ristor. al Vapore) has a pretty church and is surrounded by villas.

Local Steamer to Como, see p. 148; *Road*, see p. 150.

Villa Pliniana, in the bay of *Molina*, at the entrance of a narrow gorge, erected in 1570 by Count *Anguissola*, is now the property of the *Marchesa Trotti*. It derives its name of *Pliniana* from a neighbouring spring which daily

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Brienno (B), embosomed in laurels. *Monte Legnone* and *Monte Legnoncino* (p. 160) are distinctly visible towards the N.E.

Argegno (P; *Alb. d'Argegno*), at the mouth of the fertile *Intelvi Valley*.

A carriage-road leads hence via *Castiglione d'Intelvi* and *San Fedele d'Intelvi* (2820 ft.; *Alb. San Rocco*, with electric light and garden, pens. incl. wine 6 fr.) to *Lanzo d'Intelvi* (p. 163; omn. 2-4 times daily, 2 fr. 80 c.) in one direction, and in the other to *Osteno* (p. 163). — About 7 M. to the S.W. of *Argegno*, on the slope of the *Sasso Gordona* (4820 ft.), stands the *Pensione Prabello* (3885 ft.; open May-Nov.)

Colonno (B); then *Sala* (P), with the small island of *Comacina*, frequently mentioned in the annals of mediæval warfare, now occupied by a small church of *San Giovanni*.

Campo (P), charmingly situated; then the *Punta d'Avedo*, a promontory which here projects far into the lake. On its extremity ($\frac{3}{4}$ M. from *Campo* or *Lenno*) glitters the *Villa Arcemati* (visitors admitted, fine view)

In the bay lie *Lenno* (P, Ristor. *Brentani*), with an old octagonal baptistry, and *Azzano* (B). On the slope above, *Messegra*.

Tremezzo (P; **Hôt. - Pens. Bassoni et du Lac*, R. 11 $\frac{1}{2}$; B. 11 $\frac{1}{4}$, déj. 2, D. 3, pens. 6-8 fr. *Hôt. Mayatti & Pens. Deodero*, pens. from 6 fr., well spoken of. *Pens. Villa Cornelia*) is the capital of the *Tremessina*, a beautiful district justly called the garden of Lombardy. An avenue of plane-trees, passing the *Villa Carlotta* (p. 167), connects *Tremezzo* with *Odenabbia*, which practically forms one place with it.

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changes its level, a peculiarity mentioned both by the younger and the older *Pliny*.

Biva di Palanzo (P) and *Pognana* (B); then *Quarsano*, and *Careno*.

Nesso (P), at the mouth of the *Val di Nesso*, which ascends to the *Piano del Tivano* (3800 ft.), with a waterfall in a narrow gorge.

Beyond *Cavagnola* we obtain the first view of *Bellagio*.

Near *Lezzèno* (P; *Osteria del Grottina*, to the right of the pier) is one of the deepest parts of the lake.

About $\frac{2}{4}$ M. to the N.E. of *Lezzèno*, in the direction of *Bellagio*, is the *Grotta Azzurra del Bulgaro* (86 ft. deep, 75 ft. wide, 10 ft. high). In 1800 the mouth of this 'Blue Grotto' of the *Lago di Como* was built up with the exception of a narrow entrance, through which the light falls (adm. 1 fr., paid at the restaurant above the grotto). The rough foot-path may be avoided by hiring a boat (20 min.; there and back with one rower 4 fr.).

Villa Besana.

San Giovanni (B), with a church containing an altar-piece by *Gaud Ferrar*: Christ in glory, with saints and donors. The beautiful garden of the *Villa Trotti* combines the luxuriance of a S. vegetation with English-like expanses of turf.

Villa Trivulzio, formerly *Poldi*, contains the modern mausoleum of the last of the *Gonzagas*, in the form of a round Romanesque tower. Fine view. Visitors are admitted to the beautiful garden.

**Villa Melzi*, $\frac{1}{2}$ M. to the S. of *Bellagio*, erected by *Albertotti* in 1810-15, for *Count Melzi d'Erile* (1753-1816), who was made Duke of *Lodi* by *Napoleon* in 1807. It now belongs to the

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Interesting excursion (there and back, 3-4 hrs.) by *Lenno* (p. 156) to *Santa Maria del Soccorso* (1875 ft.), a 'Mount Calvary' with beautiful view (the sacristan sells refreshments); return by *Mezzegra*.

Cadenabbia. — Hotels (many English visitors; the first-mentioned are closed from the end of Nov. to the end of Feb.). ***BELLEVUE**, adjoining the *Villa Carlotta*, with lady grounds on the lake, pens. 11-16 fr.; ***BRITANNIA**, with pretty garden, R. 2½-4½, B. 1¼, déj. 2½, D. 4, pens. 6-10 fr.; ***BELLE ILLE**, R. 2-4½, B. 1¼, déj. 2½, D. 4, pens. 7-10 fr.; **HÔTEL CALERNABIA**, R. 2½-3, B. 1½, déj. 3, D. 4, pens. 7-9 fr., Italian. These three are situated to the N. of the pier, on the Menaggio road. — *Café Lavasart*. — *English Church*, with services from March to November.

Cadenabbia, a small place in the parish of *Griante*, ½ M. to the N.E. of *Tremozzo* and 2 M. to the S. of *Menaggio* (omnibus at the railway station, p. 162), lies in the warmest and most sheltered situation on the Lake of Como. — In the vicinity (S.W.), in a garden sloping down to the lake, stands the ***Villa Carlotta**, formerly *Sommariva*. In 1843 it came into the possession of Prince Albert of Prussia, after whose daughter *Charlotte*, Duchess of Saxe-Meiningen (d. 1855), it is named. The Duke of Saxe-Meiningen is the present proprietor (accessible from 8 to 5, door opened every ½ hr.; 1 fr. each pers.).

INTERIOR. The MARBLE HALL contains the celebrated 'Reliefs by *Thorvaldsen*, representing the Triumph of Alexander. This frieze was first reproduced in plaster for the Quirinal in 1811, in honour of Napoleon; for this marble replica a sum of over 14,000*l.* was paid by Count *Sommariva* in 1823. Also several statues by *Canova* (Cupid and *Psyche*, *Magdalen*, *Palamedes*, *Venus*); *Paris*, by *Fon-*

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Duchess of Melzi, and possesses numerous works of art and a splendid garden (adm. Thurs. & Sun., 1 fr.; entr. by S. gate).

Bellagio. — Hotels (the first mentioned are closed from the end of Nov. to the end of Feb.). ***GRAND HÔTEL BELLAGIO**, with shady garden, R. 5-10, B. 1½, déj. 8½, D. 5, pens. 10-18, omn. ¼ fr., and ***GRANDS BRITAGNE**, frequented by the English, also with a large and shady garden, both well fitted up and beautifully situated on the lake; ***VILLA SANBELLONI**, a dépendance of the Grand Hôtel Bellagio, pens. 10-14 fr. (see below). — ***GENAZZINI ET MÉTROPOLE**, also beautifully situated on the lake, R. 3½-5, B. 1½, déj. 2½-3, D. 4, pens. 7-11 fr. — Of less pretension (all on the lake): ***HÔTEL-PENSION FLORENCE**, R. 2½-4, B. 1½, déj. 2½, D. 4, pens. 7½-8, omn. ½ fr.; **HÔTEL-PENSION DU LAC**, R. 2-3, B. 1¼, déj. 2½, D. 3½, pens. 7-11 fr.; **HÔTEL-PENSION DES ÉTRANGERS**, R. 2½-3, B. 1¼, déj. 3, D. 3½, pens. 6½-8 fr.; **PENS. SUISSE**, R. 2½-3, B. 1, déj. 2½, D. 3½, pens. 6-7 fr.; all these well spoken of.

Lace, Silk Goods, and Olive-wood Carvings at numerous shops. — *Books and Photographs*, at *P. Introzzi's*. — *Druggist*, *Lavizzari*.

Lake Baths near the *Villa Melzi*, ¼ M. to the S. of the pier.

Rowing Boats, see p. 151.

English Church (April-Oct.) in the grounds of the *Grande Bretagne*.

Bellagio (710 ft.), a small town with 3635 inhab., at the W. base of the promontory which separates the Lake of Como from the Lake of Lecco, is perhaps the most delightful point among the lakes of Upper Italy. — A road and a steep lane (beginning behind the *Hôt. Genazzini*) ascend through the town to the —

***Villa Serbelloni** (adm. 1 fr., free for guests of *Hôt. Bellagio*), the park of which extends to the head of the promontory. *Charm-*

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tana; Mars and Venus, by *Acquisti*; Cupid giving water to pigeons, by *Rienaldi*, etc. — The BILLIARD ROOM contains a small frieze in marble on the chimney-piece representing a Bacchanalian procession, said to be an early work of Thorvaldsen.

The *GARDEN contains the most luxuriant vegetation; on the S. side of the Villa is a splendid magnolia; pleasant view towards Bellagio from the thick shrubbery at the S. end of the garden. The trolly-walk of lemon-trees is covered in winter. — At the S. end of the garden, near the lake, is the mortuary chapel of the Sommariva, with marble sculptures (adm. for a fee).

The road to Menaggio passes several other fine gardens. Behind Cadenabbia rises the rock of *Il Sasso di San Martino*.

Halfway up stands the *Madonna di San Martino*, a small church, commanding a beautiful view; ascent $1\frac{1}{2}$ hr (we proceed via *Griante* to the small chapel of *San Rocco* and then follow the paved track).

The *Monte Crocione* (5370 ft.), a more lofty mountain to the W., commands a striking view of the Lake of Como and Bellagio (a fatiguing ascent of $8\frac{1}{2}$ hrs.; guide 5 fr., in order to avoid the heat the traveller should start at 2 a.m.). A finer view of the Alps of Valais is obtained from the **Monte Galbige* (5600 ft.), to the W., which may be reached in 50 min. from Monte Crocione by following the crest. From Monte Galbige we may descend via the *Ponna Alp* to (3 hrs.) *Osteno* (p. 163).

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ing glimpses of Varenna, Villa Arconati, Villa Carlotta, etc.

The *Villa Belmonte*, the property of an Englishman, commands another fine view (adm. $\frac{1}{2}$ fr.).

On the Civenna road (p. 153), about 1 M. to the S. of the lower entrance to the *Villa Serbelloni*, beyond the cemetery, we reach a blue iron gate on the left, leading to the *Villa Giulia*, the property of Count Blome of Vienna, with beautiful *Gardens (adm. on Sun. and holidays only; fee $\frac{1}{2}$ fr.).

A pleasant excursion may be taken hence to **Civenna* (p. 153), either by road, passing the *Villa Giulia* (one-horse carr. 8 fr.; 8 hrs. there and back), or from the steamboat-station of *Vassena* (see below).

The highly interesting ascent of the **Monte San Primo* (5555 ft.) may be made in $4\frac{1}{2}$ hrs. from Bellagio (with guide, 10 fr.) The route leads past the *Villa Giulia* and *Casate*, and forks at (2 hrs.) a chapel. We follow the narrow road to the right to the *Alpi del Borgo*, whence a footpath leads to the ($2\frac{1}{2}$ hrs.) summit. Magnificent view of the Lake of Como and the Brianza, backed by a grand mountain-panorama. The descent may be made to *Canzo* (p. 153).

The promontory of Bellagio ends in the *Punta di Bellagio*, where the S.W. and S.E. arms of the lake unite (comp. p. 154).

The latter, the *Lago di Lecco* ($12\frac{1}{2}$ M. long), though inferior to the other in picturesqueness and luxuriance of vegetation, presents grander mountain scenery. The E. bank is skirted by the railway mentioned at p. 152. Steamers ply on the lake from (Como) Bellagio to Lecco and back, and from Colico to Lecco and back (comp. p. 154).

The steamer rounds the *Punta di Bellagio* (p. 157). To the left, *Lierna* (B. and R.), at the foot of the abrupt *Cima Palagla* (5080 ft.). Fine view towards the N. — Right: *Limonta* (B.) *Vassena* (B.), the station for (8 M.) *Vienna* (p. 153), and *Onno* (B.). Left: *Olcio* (B.), at the foot of *Mta. Grigna* (p. 153); *Tonatico*; *Mandello* (P. & R.) at the foot of *Mta. Campione* (1165 ft.); *Abbadia* (B. & R.), at the mouth of the *Val Gerone*. On the W. bank, at the base of the *Corni di Canzo* (4500 ft.), are several cement-furnaces. Opposite Lecco, to the right, lies *Parè*, situated at the mouth of the *Riviera* (p. 151) and separated from *Malgrate* (p. 152) by the promontory of *San*

Droniglio. The lake now contracts to the width of the *Adda*. — *Lecco* (P. & R.), see p. 151.

On the chief arm of the Lake of Como, as we proceed towards Colico, the first steamboat-stations are Menaggio (W. bank) and Varenna (E. bank).

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Menaggio (P). — *Piers*. One, the *Pontile Ferrovia*, to the S., beside the *Hôtel Menaggio*, for the *Steam Tramway* to Portezza (Lugano; see p. 162); another, the *Pontile Comunale*, beside the *Hôtels Victoria* and *Corona*. Hotel omnibuses at both.

Hotels (many English visitors) — *Hôtel Victoria*, R. 8-7, B. 1½, d.j. 3½, D. 5, pens. 7-13 fr. (English Church Service); **Grand Hôtel Menaggio*, R. 2½-6, B. 1½, d.j. 3 8½, D. 5 6½, pens. 7-11 fr., both with lifts and gardens on the lake — *COMMONS*, Italian fair, R. 1½, D. incl. wine 3, pens. 5 fr. — *Ristorante Belvedere*, *Café-Restaurant Olivedo*, both plain.

Menaggio (1675 inhab.), with an extensive silk manufactory, commands a fine view of Bellagio. On the lake, to the S. of the village, is the handsome *Villa Mylius*. — A good road, diverging to the right from the Cadenabbia road, ascends in windings to the N. to (½ hr.) *Loveno Superiore*, near the church of which stands the *Villa Vigoni*, formerly *Mylius*, commanding a magnificent view of Menaggio, Bellagio, and of the three arms of the lake (apply to the gardener; fee 1 fr.). The garden-saloon contains a relief by *Thorvaldsen* and a group in marble by *Argenti*. — Adjacent are the *Villa Massimo d'Azeglio*, with paintings by the statesman *Marchese Massimo d'Azeglio* (d. 1866), and the *Villa Garoviglio*.

From the *Villa Vigoni* a good footpath leads via the villages of *Plasio* and *Breglia* to (½ hr.) the church of *Madonna della Breglia*, commanding an extensive view. From *Breglia* we may descend by a steep path to *Acquaseria* (p. 160) and re-

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Varenna (P & R; **Hôt. Royal; Alb. Vittoria*, pens. 5-7½ fr.; *Alb. Olivedo*) is charmingly situated on a promontory surrounded by gardens (*Istimbardi, Lella, Venini, Kees*), at the mouth of the *Val d'Esino*. In the vicinity both road and railway pass through several tunnels. Most of the marble quarried in the neighbourhood is cut and polished in the town.

About ¾ M. to the S. of Varenna the *Fiume Latta* ('milk brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring, but generally dried up at other seasons.

The ruins of *Torre di Vazio*, beside the high-lying hamlet of *Vazio* (½ hr.) command a beautiful view. — From Varenna a fatiguing footpath leads past *Regolado* (p. 160) and above the *Orrido di Bellano* to (¼ hr.) *Bellano* (p. 160).

The **Monte Grigna* (7805 ft.) is a very fine point. From Varenna a bridle-path leads on the right bank of the *Esino* via *Perledo* to (2½ hrs.) *Esino* (2680 ft.; *Alb. Monte Godeno*, fair), prettily situated. Thence (guide desirable, 7 fr.) to the *Alp Catinello* 1½, *Alp Prada* 1½, *Copanna di Moncodeno* (6680 ft.; destroyed) ½ hr., and to the top (*Copanna Grigna Vetta* of the *Ital. Alpine Club*, inn in summer) in 2 hrs. more (the last part rather trying). Superb view of the whole Alpine chain from the *Mte. Viso* to the *Ortler* (the *Mte. Rosa* group particularly fine), and of the plains of Lombardy to the distant *Apennines*. We may descend to the W. (steep) to the club-but *Copanna di Rileggio* (6840 ft.) in the *Val Meria*, and to *Mandello* (p. 159), or to the E. to *Pasturo* in the *Val Sossina* (p. 160).

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turn thence to Menaggio by steamboat or via the *Sasso Rancio*.

The steamer next passes a wild, yellowish-brown cliff, the *Sasso Rancio* ('orange-rock'), which is traversed by a dangerous footpath. The Russians under Bellegarde marched by this route in 1799, though with heavy losses.

Acquaseria (P) is the chief village in the commune of *Sant'Abbondio*.

Ressonico (B), with a restored castle of the 13th century.

Cremia (P), with the handsome church of San Michele (altarpiece *St. Michael, by Paolo Veronese). The old church of San Vito contains a fine Madonna and angels by Borgognone.

Then *Pianello* (P).

On rocks rising precipitously above *Musso* (B) are situated the ruins of three castles, *Rocca di Musso*, the residence of Giov. Giac. de' Medici in 1525-31, 'the Castellan of Musso', who from this spot ruled over the entire Lake of Como.

Dongo (P; Alb. Dongo), a large village in a sheltered situation.

Gravedona (P; *Hôt. d'Italie*; *Hôt. Victoria*), with 1800 inhab., is situated at the mouth of a gorge. The handsome *Palazzo del Pero* with four towers, at the upper end, was built in 1586 by Pellegrino Tibaldi for the Milanese Cardinal Tolomeo Gallo. Adjoining the venerable church of San Vincenzo rises the *Baptistery of Santa Maria del Tiglio*, an interesting building of the 12th cent., with campanile, containing two Christian inscriptions of the 5th century.

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Gillana is the station for the hydropathic establishment of *Regoledo*, situated 500 ft. above the lake (cable-railway).

Bellano (P & R; *Hôtel-Restaurant Tomen-Grossi*, well spoken of, Alb. *Porta*, Alb. *Bellano*, on the lake) has 3672 inhab. and considerable factories. By the pier is a monument to *Tom. Grossi* (1790-1853), the poet, who was born at Bellano. A street leads hence to the (8 min.) station (p. 162). Following the *Via Cavour* to the left by the *Albergo Bellano*, then turning to the right and then to the left again, we reach the church of *San Giorgio* and the **Orrido di Bellano*, a rocky gorge in which the *Pioverna* forms two waterfalls (adm. 1/2 fr.).

A narrow road leads through the *Val Sassina*, which opens at Bellano, via *Taceno* (1863 ft.) to (6 M.) *Cortenova* (1578 ft.) and thence via *Intrabbio* (1920 ft.) to *Lecco* (p. 151).

Dervio (P & R), at the mouth of the *Varrone*, is situated at the base of the *Monte Legnone* (8505 ft.), and its spur, the *Monte Legnonecino* (5680 ft.).

**Monte Legnone*, the highest mountain of Lombardy, may be ascended hence in 7 hrs. (not difficult for experts; guide not indispensable). *Bridge-path* to (1 1/2 hrs.) *Sueglio* (2580 ft.; *Osteria Bretagna*) on the slope of *Mte. Legnonecino*, and thence (red way-marks) to the (2 hrs.) *Ricovero* of the Italian Alpine Club (4480 ft.; good accommodation) by the *Roccoli Loria*, on the saddle between *Legnone* and *Legnonecino*; thence to the (3 1/4 hrs.) *Capanna Alpina* (3010 ft.; no beds) and the (1 hr.) summit, with magnificent view. — The ascent on the N. side, from *Delabio* (p. 151), is easier. A *bridge-path* leads through the *Valle della Lenna* to the (4 hrs.) *Alp Capello*, and thence across the *Bocchetta di Legnone* to the (3-3 1/2 hrs.) summit.

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A bridle-path leads to the W. through the *Val di Gravedona*, over the *Passo San Jorio* (8420 ft.), and down through the *Val Marobbia* to (10 hrs.) *Bellinzona* (p. 7). Provisions and guide necessary (no inn en route).

Domäso (P) possesses several handsome villas. — Finally *Gera* (B).

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Corenno (Plinio), with a ruined castle; *Dorio* (R.); *Olgiasca*. — *Plona* (R.), on the bay named *Laghetto di Plona*.

Colico (P & R), comp. p. 16.

From *Colico* to *Chiavenna*, and over the Splügen to *Cotrs*, see E. 4.

From Colico to the Val Tellina and Bormio.

FROM COLICO TO TIRANO, 41½ M., railway in 3¼ hrs. (fares 22 fr. 75, 17 fr. 40, 11 fr. 20 c.). FROM TIRANO TO BORMIO, 26½ M., diligences twice daily in 5 hrs. (9 fr. 15, coupé 11 fr. 50 c.).

The *Val Tellina*, which is watered by the *Adda* and traversed by a railway and a road, belonged to the Grisons down to 1797, then to Austria, and since 1809 has been united to Italy. The inundations of the river often cause lasting damage by scattering débris from its broad gravelly channel and make the lower part of the valley marshy and unhealthy. An aromatic red wine is yielded by the vines on the slopes of the valley.

The RAILWAY runs to the E. from *Colico* to (4½ M.) *Delebio*, on the *Lessina* (ascnt of *Mie. Legnone*, see p. 160) — 8 M. *Cosio-Valtellina-Traona*. — 10 M. *Morbegno* (850 ft.; *Ancora*), with 8948 inhab., is, noted for its silk culture and has a church of the 17th cent. with a few good pictures. It lies at the mouth of the *Val del Bitto*, through which a bridle-path leads over the *Passo di San Marco* (5996 ft.) to the *Valle Brembana* (p. 193). — 11 M. *Ardenna-Masmo*, on the right bank of the *Adda*, at the mouth of the *Val Masino* (see *Baedeker's Switzerland*) — We cross the *Adda*. 19½ M. *San-Pietro Berbenno*. Farther on the train skirts the hill of *Sassello*, noted for its wine and crowned with a church.

25½ M. *Sondrio* (1140 ft.; **Hôtel de la Poste*, with garden, R. 3-5, B. 1½, déj. B. D. 4, pens from 7 fr.; *Alb. della Ferrovia*, opposite the station, with garden, both well spoken of), the capital of the *Val Tellina*, with 7707 inhab., situated on the brawling *Mallero*, produces excellent wine. The old castle of the bailiffs is now a barrack — To the *Val Malenco* and ascent of the *Monte della Diavrazia*, see *Baedeker's Switzerland*.

Beyond *Sondrio* the churches of *Montagna* and *Pendolasco* rise on the left. 28½ M. *Tresivio*. About 1½ M. to the N. of (80½ M.) *Ponte* is the village of that name, with a *Madonna* in fresco, by *Luini*, over the W. door of the church. 31½ M. *Chiuro*. Beyond (83½ M.) *San Giacomo*, on the mountainridge (views) to the left, lies the small and ancient town of *Teglio* (2860 ft.; *Alb. Combolo*), with a ruined castle, the handsome Renaissance *Palazzo Berts* (16th cent.), and the church of *San Lorenzo*, with tracoes by *Ferrara Stella* of *Caravaggio* (1523). *Teglio* gives its name to the valley (*Val Tegliino*). At (86 M.) *Tresenda* (1236 ft.; *Alb. Ambrosini*, moderate) the road over the *Passo d'Aprica* diverges to the right (p. 205; from *Tresenda* to the *Bergamasque Alps*, see p. 197). — 88 M. *Bianzone*; 39 M. *Villa*. The line next crosses the *Peschio*, which descends from the *Bernina* lakes, and reaches —

41½ M. *Tirano* (1505 ft.; **Hôtel Tirano*, new; *Albergo della Posta*, R. 1-3, B. 1, D. 3 fr.; *Italia; Stelvio*), a small town of 6578 inhab., exposed to damage from the floods of the *Adda*. It contains old mansions of the *Visconti*, *Pallestini*, and *Sallis* families. — From *Tirano* to *Pesobiano*, and over the *Bernina Pass* to *Pontresina* and *Samaden*, in the *Upper Engadine*, see *Baedeker's Switzerland*. About 1 M. to the N.W. of *Tirano* is *Madonna di Tirano* (*Albergo San Michele*), a small village with a large and handsome pilgrimage-church of the 16th century.

The High Road ascends along the vine-clad slopes to *Sernio* (2038 ft.). To the N. rises the precipitous *Monte Masuccio* (9240 ft.), a landslide from which in 1807 blocked up the narrow channel of the Adda, and converted the valley as far as Tovo into a vast lake. At (6 M.) *Masso* the road crosses to the right bank of the Adda, and beyond *Grosotto* (1885 ft.; Alb. Pini) it crosses the *Roasco*, which here issues from the *Val Grosina*. To the left, at the mouth of the latter, is the imposing ruined castle of *Venosta*. Beyond *Grosio* the road recrosses to the left bank. — 6 M. —

12 M. *Bolladere* (2840 ft.; *Posta* or *Angelo*, R. 1½-2½ fr.; *Hôtel des Alpes*, well spoken of). On the mountain-slope to the N. rises the church of *Sondalo*. The valley contracts; the southern vegetation disappears; far below rushes the grey glacier-water of the Adda. 13½ M. *Mondassio*, with a curious old church. At (15 M.) *Le Pressé* (8110 ft.; inn) we again cross the Adda. We then enter the defile of *Serra di Morignone*, about 8½ M. in length, which separates the *Val Tellina* from the region of *Bormio*. In 1859 the *Ponte del Diavolo* was the scene of an engagement between Austrians and Garibaldians. At the end of the pass, in the green *Valle di Sotto*, lie the hamlets of *Morignone* and (farther on) *Sant' Antonio*.

Beyond (18½ M.) *Coppina* (Osteria *Picragnoni*) we reach the level green valley (*Piano*) of *Bormio*, enclosed by lofty mountains, the lower slopes of which are clothed with pines, and the upper in part with snow. At *Santa Lucia* (8340 ft.) we cross the *Frodolfo*, just above its confluence with the Adda. The road runs to the N.E. to (9½ M.) —

25½ M. *Bormio*, *Ger Worms* (4020 ft.; *Posta* or *Leon d'Oro*; Alb. *della Torre*, R. 1½, B. ½ fr., moderate), an antiquated little Italian town (1933 inhab.), with numerous dilapidated towers, picturesquely situated at the entrance to the *Val Furva*. — The diligence goes on hence, ascending the winding *Stelvio* route, to the —

27½ M. *Bagni di Bormio*. The *New Baths* (*Bagni Nuovi*; 4390 ft.), a handsome building surrounded with gardens on a terrace commanding a fine survey of the valley of *Bormio* and the surrounding mountains, are much frequented in July and Aug. (at the *Hotel*, R. & A. 3-5, L. ½, B. 1½, D. 4, S. 3, pens. 8-12 fr.) and are closed from the middle of Oct. (Engl. Church Service in summer). The *Bagni Vecchi*, or Old Baths of *Bormio*, are a little higher up (4750 ft.), perched on the rocks below the road, a picturesque footpath, shorter than the road, ascends to them in ¼ hr. (good hotel, less expensive than the New Baths). The seven springs, containing salt and sulphur (100-105° Fahr.), rise in the Dolomite cliffs near the old baths, whence the water is conducted to the new baths in pipes. They are mentioned by Pliny and Cassiodorus. The old Roman baths (*piacine*) hewn in the rock are interesting. — From *Bormio* over the *Stelvio* to *Landeck* and *Meran*, see *Haedeker's Eastern Alps*.

23. From *Menaggio*, on the Lake of *Como*, to *Lugano* and to *Luino*, on the *Lago Maggiore*.

42 M. STEAM TRAMWAY from *Menaggio* to *Porlezza*, 8 M., in ¾-1 hr. (fares 2 fr. 90, 1 fr. 55 c.). STEAMBOAT (mediocre restaurant) from *Porlezza* to (11 M.) *Lugano* in ca. 1 hr. (fares 2 fr. 50, 1 fr. 20 c.), and from *Lugano* to (15 M.) *Ponte Tresa* in 1½-1¾ hr. (fares 2 fr., 1 fr. 50 c.). STEAM TRAMWAY from *Ponte Tresa* to *Luino*, 8 M., in ¾ hr. (fares 2 fr. 90, 1 fr. 30 c.). Through-tickets from *Menaggio* to *Lugano* 5 fr. 40, 2 fr. 80 c., to *Luino* 9 fr. 80, 5 fr. 60 c. (to be had on board any of the steamers). — Swiss custom-house examination on board the steamers in the Lake of *Lugano*, Italian custom-house at *Ponte Tresa* or *Porlezza* (usually also on board the steamers). — Comp. the Maps, pp. 164, 10, 174.

Menaggio, see p. 169. The railway-station is at the S. end of the village; the ticket-office is in the *Hôtel Menaggio*. The line at first ascends rapidly (5:100) to the hills above the lake, then runs towards

the N. for about half a-mile. Fine *View to the right of the central part of the Lake of Como, with Bellagio in the middle. Farther on the line describes a wide bend to the W. and beyond a short tunnel ascends in numerous curves on the left side of the *Val Sanagra* to (3 M.) *Grandola* (1260 ft.), where we reach the highest point of the line, 610 ft. above the Lake of Como. The train descends rapidly (4:100), *viâ Bene-Grona, Piano* (on the small *Lago del Piano*), *San Pietro* (where the Lago di Lugano comes in sight), and *Tavordo*, in the broad *Valley of the Cuccio*.

8 M. *Porlezza* (*Alb. del Lago*; *Posta* or *Angelo*), on the N.E. arm of the Lake of Lugano, with the Italian custom-house for travellers in the other direction. Rail. station, close to the steamboat-pier.

The **Lake of Lugano* (870 ft.), called by the Italians *Lago Ceresio* after its doubtful Latin name, is 20 sq. M. in area and 945 ft. deep at its deepest point. Its wooded and oft-times precipitous banks are less varied and more sombre than those of Lakes Como and Maggiore, but its central part, the **Bay of Lugano*, vies in scenic charm and luxuriance of vegetation with its more celebrated neighbours. — The steamer proceeds *viâ Cima* (not called at by express steamers), at the foot of the steep hills on the N. bank, and crosses the lake diagonally.

Osteno (*Hôtel du Bateau*; *Ristorante della Grotta*), on the wooded S. bank of the lake, was the birthplace in 1506 of the sculptor *Andrea Bregno*, who is represented by two ciboria in the church. It is frequently visited from Lugano on account of its grotto (return-fare 2 fr. 35 c.; ticket for the grotto, including the ferry, obtained on board the steamer, 75 c.)

The Grotto of *Osteno* Ital. *Orrido* or *Pescara* (fishermen's gorge) *di Osteno*, is 7 min. from the landing place. The ferryman guides visitors through the village and down to the right before the stone bridge, to a small foot-bridge over the brook. The mouth of the gorge, in which there is a small waterfall, is near a projecting rock (restaurant). Visitors embark in a small boat and enter the grotto, the bottom of which is occupied by the brook. The narrow ravine through which we thread our way is curiously hollowed out by the water. Far above, the roof is formed by overhanging bushes, between which glimpses of blue sky are obtained. The gorge is terminated by a waterfall. — The *Tufa Grottoes of Rescua* may also be visited if time permit (1 hr. there and back). Boat (with two rowers, there and back, 2 fr. each) round the promontory to the E. of *Osteno* in ¼ hr. to the hamlet of *Rescua*, thence by a narrow path to the grottoes in 5 min. (adm. & torches ½ fr.). In the vicinity are tufa quarries, containing interesting fossils.

A road leads from *Osteno* to the S.W. to (6 M.) *Lanzo d'Intelvi* (315 ft.; *Pens. Lanzo d'Intelvi*; *Café Centrale*, déj. 2 fr.), 1¼ M. above which is the **Grand Hôtel et Belvedere* (3015 ft.; R. 3½-5, B. 1½, déj. 8½, D. 5, pens. 9-12 fr.; closed Oct.-April), with a large park and a fine view of the Lake of Lugano and the Alps with *Mte. Rosa*, a pleasant spot for a stay (Engl. Church Service in summer). [Those whose destination is the *Hôtel Belvedere* take the footpath to the right, about ¾ M. before reaching *Lanzo*, which soon joins the road ascending to the hotel.] *Lanzo* may be reached also from *Maroggia* (p. 13) in 3 hrs. on foot or by carr., or from *Argegno* (p. 156; diligence) in 3½ hrs. Near *Lanzo* (20 min.) are the baths of *Paravio*. Bridle-path to *Mte. Generoso* (p. 13), 4½ hrs.

The steamer now steers obliquely across the lake to *San Mamette* (*Stella d'Italia*; *Pens. Amsler*), beautifully situated at the mouth of the picturesque *Val Solda*, with *Castello* high above it (p. 12). Beyond *Oria*, the station for *Albogasio*, begins the Swiss part of the lake. The slopes of the *Mte. di Caprino* (p. 12), to the S., are also in Switzerland. On the N. bank the steamer touches at *Gandria* (walk to *Lugano*, see p. 11), with its arcades and its vine-terraces, and then turns into the pretty bay of *Lugano*, leaving *Castagnola* (p. 11), at the foot of *Mte. Brè* (p. 11), to the right. The *Mte. San Salvatore* rises conspicuously on the S. side of the bay.

Lugano (three piers), see p. 7. The station of the *St. Gotthard Railway* lies high above the town, 1 M. from the lake (cable railway $\frac{1}{4}$ M. from the *Lugano-Città* pier).

As we leave *Lugano*, we enjoy a fine retrospect of the town and *Mte. Brè*. The steamer rounds the promontory of *San Martino*, the E. spur of *Monte San Salvatore*, on the right. On some trips the steamer calls at *Campione*, an Italian enclave in Swiss territory. This village was the home of the Lombard sculptors of the 13-14th cent. known as the 'Campionesi'. The church of the *Madonna dell' Annunziata* contains some old frescoes. To the left rise the steep flanks of *Mte. Generoso* (p. 13). The boat now passes, with lowered funnel, through an arch of the viaduct mentioned at p. 13, and touches at *Melide* (p. 13) on the W. and sometimes at *Bissone* on the E. bank.

At this point a fine view is obtained to the left of the S.E. arm of the lake (*Lake of Copolago*, see p. 13), which the *Mte. San Giorgio* (3590 ft.) separates from the S.W. arm. The steamer enters the latter (to the left, *Brusin Arsizio*) and stops at *Morcote* (*Hôtel-Restaurant Morcote*, on the lake, R. from 1, pens. from $4\frac{1}{2}$ fr.), a small town with arcaded houses, picturesquely situated on the vine-clad *Monte Arbostora* (2710 ft.) and commanded by a church and a ruined castle.

The steamer now plies obliquely across the lake to the small bay of *Porto Ceresio*, situated on Italian soil (railway to *Varese* and *Milan*, see p. 167). To the S. opens the *Val Brivio*, with *Mte. Useria* (p. 167). The steamer turns to the N. and reaches the W. part of the lake. To the left, in Italy, lies *Brusimpiano* (not always touched at), where *Mte. San Salvatore* again comes into sight to the N.E. The boat passes to the left of the *Lake of Agno* (p. 165), the background of which is formed by *Mte. Bigorio*, *Mte. Tamaro*, and other summits, and steers through the *Stretto di Lavena*, a narrow channel leading into the westernmost bay of the lake, which is almost completely enclosed by mountains. To the left, is the village of *Lavena*; to the right, the sheer *Monte Caslano* (1740 ft.). At the W. end of the bay is —

Ponte Tresa, consisting of two villages, the larger of which is Swiss and the smaller Italian, divided by the river *Tresa*, which

issues from the lake here. The railway-station and steamboat quay are on the Italian side. Italian custom-house examination. On the Swiss side is the *Hôtel Crivelli*.

THE ROAD FROM LUGANO TO PONTE TRESSA (0 M.) passes *Sorengo* (comp. p. 10) beyond the Restaurant du Jardin, descends past the small Lake of *Mussano*, and traverses the broad valley of the *Agno* (p. 7) to the small town of *Agno* (970 ft.), which lies on the arm of the Lake of Lugano named after it (see p. 164). Farther on we pass *Magliaso* and the *Magliasina*, traverse the Swiss part of *Ponte Tressa*, cross the bridge to the left, and reach the railway-station.

From Ponte Tressa to Varese via the *Valganna*, see p. 167.

THE STREAM TRAMWAY FROM PONTE TRESSA TO LUINO, at first ascending a little, follows the left bank of the rapid and clear Tressa, which here forms the boundary between Italy and Switzerland. Several villages and churches are seen perched among the rocks. Beyond the station of (3½ M.) *Cremenaga* (833 ft.) the train passes through two tunnels and crosses the river, the precipitous right bank of which is now also Italian. — 6 M. *Creva* (745 ft.), with important manufactories. Crossing finally the Bellinzona-Genoa line (R. 27; station to the left), we arrive at (8 M.) *Luino*, where the station adjoins the Lago Maggiore steamboat-quay (see p. 175).

24. From Milan to Porto Ceresio, on the Lake of Lugano, via Gallarate and Varese.

47 M. RAILWAY (*Rete Mediterranea*) in 3-4 hrs. (fares 8 fr. 80, 6 fr. 5, 3 fr. 90 c.); as far as Varese the motive power of the trains is electricity. Trains start from the Central Station (p. 112). — The Italian custom-house examination (a somewhat ruthless proceeding; no porters) takes place at the rail. station of Porto Ceresio, the Swiss examination on the steamer. Comp. the Map, p. 174.

Milan, see p. 112. — 9 M. *Rho* (520 ft.; p. 64), with the church of the Madonna dei Miracoli by Pellegrino Tibaldi. — 17½ M. *Legnano* (850 ft.; 18,000 inhab.), where Frederick Barbarossa was defeated by the Milanese in 1176, an event commemorated by a large monument, by E. Butti (1900), in the Piazza Federico Barbarossa. The church of *San Magno*, ascribed to Bramante, contains a large altar-piece, one of the best works of Luini. — 21 M. *Busto Arsizio* (Alb. del Vapore, clean), a town with 20,000 inhabitants. The domed church of Santa Maria, built in 1517 by Lonati from Bramante's designs, contains frescoes by Gaud. Ferrari. Branch-line to Novara and Seregno (p. 64). — 25½ M. *Gallarate* (780 ft.; Alb. *Leon d'Oro*), a town with 11,952 inhab., at the S.E. base of a range of hills bounding the Lombard plain, contains a technical school and carries on large manufactures of textile fabrics. The line to Arona (p. 169) diverges here.

At Visnola, 8 M. to the W. of Gallarate, beyond the heath mentioned on p. 169, are the largest *Electric Works* in Europe (23,000 horse-power), erected on the Ticino in 1898-91 by the Società Lombarda per Distribuzione di Energia Elettrica. Water-power is conducted hither from

the dam at Somma Lombarda (p. 169) by means of the *Canale Industriale*, $4\frac{1}{2}$ M. in length. Electric power is distributed from this centre to Sesto Calende, Gallarate, Saronno, and other neighbouring places. — The *Canale Villoresi*, an irrigation-canal constructed in 1884, also begins at Vizzola.

FROM GALLARATE TO LAVENO, 20 M., railway in 1-2 hrs. (fares 8 fr. 85, 2 fr. 70, 1 fr. 80 c.). The line diverges to the right from that to Arona. — 10 M. *Ternate-Varano*, on the little lake of *Comabbio* (795 ft.). — 15 M. *Besozzo* (860 ft.). — 20 M. *Laveno*, see p. 176.

Our line runs to the N. through the attractive and fertile hilly district of the *Varesotto*. 30 $\frac{1}{2}$ M. *Albizzate*; 35 M. *Gassada* (1230 ft.), in a lofty situation, with the *Villa Cagnola*.

37 $\frac{1}{2}$ M. *Varese*. — *Railway Stations*. 1. *Stazione Rete Mediterranea*, to the E. of the town. — 2. *Stazione Ferrovie Nord*, 850 yds. to the N.E. of the foregoing, for the Milan-Laveno and Como-Laveno lines (pp. 168, 151).

Hotels (rooms must be ordered in advance during the races, in Sept.). *GRAND HÔTEL VARESE (EXCELSIOR), a large establishment 1 M. to the W. of the town and 1320 ft. above the sea-level, near the station of Casbèno (p. 168), with a lift, a beautiful garden, and a splendid view of the whole chain of the W. Alps, E. from 6, B. $1\frac{1}{2}$, d'c. 3 $\frac{1}{2}$, 1) 5, pens. 9-11, omn. 1-1 $\frac{1}{2}$ fr. This house, which is much visited by English travellers, is closed from Dec. to February. — In the town ITALIA, Corso Roma, with restaurant and small garden, well spoken of; EUROPA, Via Luigi Sacco; LEON D'ORO, GAMBERO, ANGELO, ALB. CENTRALE, all four quite unpretending. — *Cafés* (*Cavour*, etc.) under the arcades in the Corso Vittorio Emanuele. — *Birrerie*. *Sport Bar*, Corso Roma (also restaurant); *Birreria Poratti*, at the *Stazione Rete Mediterranea*.

Post Office, Piazza San Vittore.

Electric Tramway (generally crowded on Sun.) from the *Stazione Ferrovie Nord* along the Corso Roma and Corso Vitt. Emanuele and through the villages of Sant' Ambrogio and Fogliaro to (25 min.) the *Prima Cappella*, below the Madonna del Monte (every 25 min.; fare, up 50, down 8 c.).

English Church Service in the Grand Hôtel Varese — *Golf Ground* (9 holes) near the Grand Hôtel.

Varese (1250 ft.) is a thriving town with 17,666 inhab. and silk, paper, furniture, and other manufactories. Noted market every Monday. In summer the charming environs attract a number of Milanese families. The busiest street is the Corso Vittorio Emanuele. Adjacent, in the small Piazza San Vittore, is the church of *San Vittore*, rebuilt about 1580 after a design by Pellegrino Tibaldi, with a façade of the end of the 18th century. In the interior are paintings by Crespi (St. Gregory) and Morazzone. Fine view from the handsome tower, 246 ft. in height. Adjoining is an ancient *Baptistery*. — In the Via Luigi Sacchi, to the left, is the *Municipio*, formerly named *La Corte*, built for Duke Francis III. of Modena in 1775 and now containing a collection of prehistoric and other antiquities. The *Giardino Pubblico*, formerly the palace-garden, is laid out in the old Italian style. — Among the villas may be mentioned: *Villa Litta*, on the road to Biume Superiore; *Villa Ponti*, to the N.E., on the road to Biume Inferiore; then, near the latter village, *Villa Litta Modignani*, which still bears traces of a skirmish fought here in 1859 between Garibaldi and the Austrians.

WALKS. To the *Colle Campiglio* (1485 ft.), $1\frac{1}{2}$ M. to the W., on the road to Masnago and Laveno, commanding a fine view; thence viâ *Masnago* and *Casciago* (1510 ft.; where the *Villa Castelbarco* affords a fine *View of

the five lakes and of Mte. Rosa) to *Luvinate*, whence a beautiful view is obtained of the Lake of Varese (785 ft.) and the small adjacent Lake of *Blandronno* (790 ft.), and also of the farther distant lakes of *Monate* (880 ft.) and *Comabbio* (p. 166). A little farther on are the rail. stations of *Barasso* and *Gavirate* (p. 168). — To the S. to (1¼ M.) *Sant' Albino* and *Gassada* (p. 166). — To the S.W. to *Casbeno* (p. 168) and *Schieranna*, on the *Lago di Varese*, and thence either by boat to the (1 hr.) *Isola Virginia* (restaurant), with the small Museo Ponti (relics of lake-dwellings), or along the N. bank of the lake to *Calcinato*, *Oltrona*, *Voltorre* (where there is an old monastery with interesting Romanesque cloisters), and (7½ M.) *Gavirate* (see above).

The most interesting excursion, however, is that to the *Madonna del Monte* (2865 ft.), a resort of pilgrims, 2½ hrs. to the N.W. The road leads viâ *Sant' Ambrogio* (1510 ft.) and *Fogliaro* to the hamlet of *Oronco*, near the *Prima Cappella* (electric tramway, see p. 166; one-horse carr. there and back 8-10 fr.). About 150 yds. beyond the tramway-terminus is the *Albergo del Riposo*, with a pretty garden (view). A broad, steep, and shadeless paved path (horse or mule 2, ox-cart 4 fr.) ascends hence to (1 hr.) the *Pilgrimage Church*, passing 14 chapels, adorned with 17th cent. frescoes and groups in stucco illustrating the mysteries of the rosary, and, lastly, a statue of *Moses*. The church, situated on an abrupt rocky summit, is a structure of the 16th cent., with an ancient crypt. In the vestibule is a 13th cent. relief of the *Madonna*; in the dome traces of frescoes of about 1500. Adjacent are the old monastery and the *Albergo Camponovo*. The view hence is celebrated, the small lakes of *Comabbio*, *Blandronno*, and *Monate*, that of *Varese*, two arms of the *Lago Maggiore*, part of the Lake of *Como*, and the fruitful plain as far as *Milan* are visible. — A far more comprehensive view, including the glacier-world also, is obtained (best by morning-light) from the (1 hr.) *Monte delle Tre Croci* (ca. 3800 ft.) and from the (1¼ hr.) *Monte Campo de' Fiori* (7305 ft.). These are reached by a bridle-path diverging to the right at the above-mentioned statue of *Moses* (horse or mule from the *Prima Cappella*, with driver, 4-6 fr.).

Those who make a longer stay should take the pleasant Drive round the Mte. *Campo de' Fiori* viâ *Gavirate* (see above), *Cocquio Orino*, *Brissio*, and *Fogliaro* (see above; carr. 8-10 fr., with two horses 16-20 fr.).

Another attractive road leads to the N. viâ (1¼ M.) *Induno* (see below) into the picturesque *Valganna*, or upper valley of the *Olona*, the chief villages in which are (8 M.) *Ganna* (1500 ft.), on the small *Lago di Ganna*, and (10 M.) *Ghirla* (1475 ft.), at the N. end of the *Lago di Ghirla*, noted for the blackness of its water (numerous crayfish). The picturesque main road goes on from *Ghirla* to the N.E. to (14 M.) *Ponte Tresa* (p. 166); while another road descends the *Val Travaglia* to *Luino* (p. 176), passing *Cunardo*, with the Varese electric works.

Excursion to *Castiglione Olona*, see p. 168. — From Varese to *Como*, see p. 151; to *Laveno*, see R. 25.

The RAILWAY TO PORTO CERESIO crosses a lofty viaduct over the *Olona*. — 40 M. *Induno-Olona*, with the *Villa Medici*. To the left rises the *Mte. Monarca* (2815 ft.) Tunnel. 42 M. *Arcisate-Brenno*, at the base of the finely-shaped *Sasso delle Corna* (3390 ft.). — The line then describes a wide curve round the *Monte Usello* (1810 ft.), with its pilgrimage-church. — 44 M. *Bisuschio-Viggiù*. *Bisuschio*, which lies in the *Val Brivio*, 1 M. to the W., is a favourite resort from Varese and contains the *Villa Cicogna*, with a large park and a splendid view of the Lake of Lugano. *Viggiù* lies on the height to the right, commanded by the church of *Sant' Elia*. — We now descend into the *Val Brivio*.

47 M. *Porto Ceresio* (p. 164). The rail. station lies close to the Lake of Lugano. Steamer to (1 hr.) *Lugano*, see p. 164.

25. From Milan to Laveno, on the Lago Maggiore, via Saronno and Varese.

45 $\frac{1}{2}$ M. RAILWAY (*Ferrovia Nord*) in ca. 1 $\frac{3}{4}$ -2 $\frac{1}{4}$ hrs. (fares 7 fr., 4 fr. 70, 2 fr. 80 c.); to (31 $\frac{1}{2}$ M.) *Varese* in ca. 1-2 hrs. (fares 4 fr. 50, 2 fr. 95, 1 fr. 55 c.). For return-tickets, comp. p. 172. The trains start from the *Stazione Ferrovia Nord* (p. 112). — In clear weather this is a very attractive journey (best views to the left).

From Milan to (19 $\frac{1}{2}$ M.) *Saronno*, see p. 145. As we proceed, we have a fine view to the right of *Brunate*, the mountains round *Lake Como*, and *Mte. Generoso*.

22 $\frac{1}{2}$ M. *Tradate* (1014 ft.). To the left we obtain a grand view of the *Valais Alps*; in the foreground appear the *Mte. Campo de' Fiori*, with the *Madonna del Monte* (p. 167), and the mountains round the *Lake of Lugano*. — 24 $\frac{1}{2}$ M. *Venegono Inferiore*; 26 M. *Venegono Superiore*; 27 $\frac{1}{2}$ M. *Vedano-Olona*.

About 1 $\frac{1}{2}$ M. to the W. of *Venegono Superiore*, and 2 $\frac{1}{4}$ M. to the S.W. of *Vedano*, is *Castiglione Olona* (1068 ft.; *Albergo Sant' Antonio*), on the *Olona*, with 1900 inhab. and some interesting works of art. The choir of the high-lying COLLEGIATE CHURCH contains "Frescoes painted about 1428 for Cardinal Branda Castiglione by *Masolino* of Florence, the master of *Maasseto* (p. 443): at the sides of the windows, scenes from the life of St. Stephen; on the vaulting, Birth of Christ, Annunciation, Assumption of the Virgin, Marriage of the Virgin, Adoration of the Magi, and Angels playing musical instruments; on the left is the monument of Card. Branda Castiglione by *Leonardus Grifus* (1443). The sacristy contains some valuable church-furniture and an Annunciation on panel ascribed to *Masolino*. — The sacristan (1 fr.) conducts visitors across the court to the BAPTISTERY, in which there are well-preserved frescoes by *Masolino* (about 1436). Outside, the Annunciation; within, on the right, the daughter of Herodias begging the head of John the Baptist and bearing it to her mother. The rocky cave in the background contains the saint's tomb; on the vaulting, church-fathers; farther to the right, John the Baptist in prison, and preaching before Herod. On the rear-wall is a "Baptism of Christ (the three figures undressing themselves to the right are interesting indications of the awakening study of the human form); below, on the left, John preaching Christ as the Messiah; above, God the Father between angels. — In front of the *Chiesa del Santo Sepolcro*, in the lower part of the town, stand two gigantic figures of saints. Within, at the sides of the altar, are painted wooden figures representing the Annunciation and the four Fathers of the Church. To the left is a tomb, with sculptures of the school of *Amadeo*.

The train now enters the *Varesotto* (p. 166), crosses a viaduct, and reaches (28 $\frac{1}{2}$ M.) *Malnate*, the junction of the *Como-Laveno* line (p. 161). We cross the valley of the *Olona* by a lofty viaduct. Beyond a tunnel we cross another ravine.

31 $\frac{1}{2}$ M. *Varese* (p. 166), the junction of the line from *Milan* to *Porto Ceresio* via *Gallarate* (R. 24).

The railway, traversing a tunnel, sweeps round *Varese* on the S. — 33 $\frac{1}{2}$ M. *Casbeneo*, the station for the *Grand Hôtel Varese* (p. 166). — Farther on there is a view of the *Lago di Varese* on the left (p. 167), which comes fully into sight beyond (37 $\frac{1}{2}$ M.) *Barasso* (1820 ft.).

The train then descends to (38 $\frac{1}{2}$ M.) *Gavirate*, near the N.W.

extremity of the Lago di Varese. In the vicinity are quarries of 'marmo majolica', a kind of marble used for decorative purposes.

To the left appears Monte Rosa; in the foreground is the Monte Mottarone (p. 161). 42 M. Gemonio (1015 ft.), with numerous villas. Farther on the *Boesio*, which waters the *Val Cuvio*, is crossed, and beyond (43 M.) *Ortiglio* its right bank skirted. The line then leads past the S. base of the precipitous *Sasso del Ferro* to —

45½ M. Laveno (p. 176), on the E. bank of Lago Maggiore, a station on the Bellinzona and Genoa line (p. 170) and also a steam-boat-station. Boat to the Borromean Islands, see p. 176.

26. From Milan to Arona, on the Lago Maggiore, via Gallarate.

42 M. RAILWAY (*Rate Mediterranea*) in 2-2½ hrs. (fares 7 fr., 4 fr. 65, 2 fr. 70 c.). Departure from the Central Station (p. 112).

From Milan to (25½ M.) Gallarate, see p. 165. — 30½ M. *Somma Lombardo* (920 ft.), near the E. bank of the *Ticino* (*Ticinus*), where Hannibal overthrew P. Cornelius Scipio in B.C. 218. On the neighbouring heath (*brughiera*) is a large manœuvre-ground, with a camp. — 36 M. *Sesto Calende* (675 ft.), junction of the line from Bellinzona to Genoa (p. 170). The train now crosses the *Ticino*, which issues here from the *Lago Maggiore*, and then skirts the S. bank of the lake.

42 M. Arona. — ALB. SAN GOTTARDO & PENSION SUISSE, well spoken of, R. 2-2½ fr.; ALBERGO REALE D'ITALIA E POSTA, R. 3-4, B. 1½, déj. 3, D. 4, pens. 7-8, omn. 1½ fr.; both on the quay. — *Café* adjoining the Albergo Reale; *Café du Lac*, near the quay; *Café della Stazione*.

Arona (740 ft.), an ancient town with 4578 inhab., lies on the W. bank of the Lago Maggiore, about 3 M. from its S. extremity. In the principal church of *Santa Maria* the chapel of the Borromean family, to the right of the high-altar, contains the *Holy Family as an altar-piece, by *Gaudenzio Ferrari* (1511); it is surrounded by five smaller pictures, the upper representing God the Father, [at the sides eight saints and the donatrix. The adjacent Gothic church of *Santi Martiri* contains a high-altar-piece by *Ambr. Borgognone*.

On a height overlooking the entire district, ½ hr. to the N. of the station and pier, is a colossal *Statue of San Carlo*, 70 ft. in height, resting on a pedestal 42 ft. high, erected in 1897 in honour of the celebrated Count Carlo Borromeo, Cardinal-Archbishop of Milan (born here in 1538, died 1584, canonised 1610). The head, hands, and feet of the statue are of bronze, the robe of wrought copper. The enterprising visitor may enter the interior (50 ft.) and climb to the head of the statue, but the ascent is far from pleasant. The adjacent church contains a few relics of S. Carlo. The extensive building in the vicinity is an *Ecclesiastical Seminary*.

From Arona to Novara, see p. 64.

27. From Bellinzona to Genoa via Alessandria.

RAILWAY to (155½ M.) *Genoa* in 7-12 hrs. (fares 30 fr. 85, 21 fr. 50, 13 fr. 85 c.; express 38 fr. 70, 23 fr. 65 c.); to (25 M.) *Luino* in 1-1½ hr. (fares 4 fr. 80, 3 fr. 20 2 fr. 10 c.); to (34 M.) *Laveno* in 1½-2½ hrs. (fares 6 fr. 85, 4 fr. 60, 2 fr. 95 c.). The night express of the St. Gotthard Railway is the only train on this route ('Bâle-Pino-Genoa') that affords good connections for passengers for the Riviera coming from the N.; comp. R.R. 3, 11 c. — At Mortara this line is joined by another coming from Milan, on which some of the through-trains from Milan to Genoa run. From MILAN to GENOA, 106 M., in 4½-7¼ hrs. (fares 19 fr. 85, 13 fr. 90, 8 fr. 95 c.; express 21 fr. 80, 15 fr. 30 c.).

Bellinzona, see p. 7. Railway to (5½ M.) *Cadenazzo*, where the Locarno line diverges, see p. 172. — At (10½ M.) *Magadino* (p. 174) the train reaches the *Lago Maggiore*, and skirts its E. bank (views to the right; comp. the Map, p. 174). Opposite lies Locarno (p. 172). — Beyond (14 M.) *Ranzo - Gerra* (opposite Brissago, p. 174) we cross the *Dirinella*, the Italian frontier. Tunnel.

16½ M. *Pino*, the first Italian station. The bank becomes steep and rocky. Between Pino and Luino there are six tunnels and numerous cuttings and viaducts. Delightful views of the lake to the right; on the opposite bank lies Cannobio (p. 174), and farther on is the promontory of *Cannero*, with the picturesque castles of that name on a rocky islet (p. 175). Near (21 M.) *Maccagno* the train crosses the *Giona*. Several tunnels.

25 M. *Luino*, an international station, with Swiss and Italian custom-houses, see p. 175. — To *Lugano*, see pp. 165, 164.

The line crosses the *Margorabbia* below its union with the *Tresa* (p. 165), and leads by *Germignaga* and through a tunnel to (29½ M.) *Porto-Vultravaglia*. Beyond a tunnel under the castle of *Calde* (p. 176) we skirt the bay of the same name (opposite Intra, p. 176) and enter the *Tunnel of Calde*, 13¼ M. long.

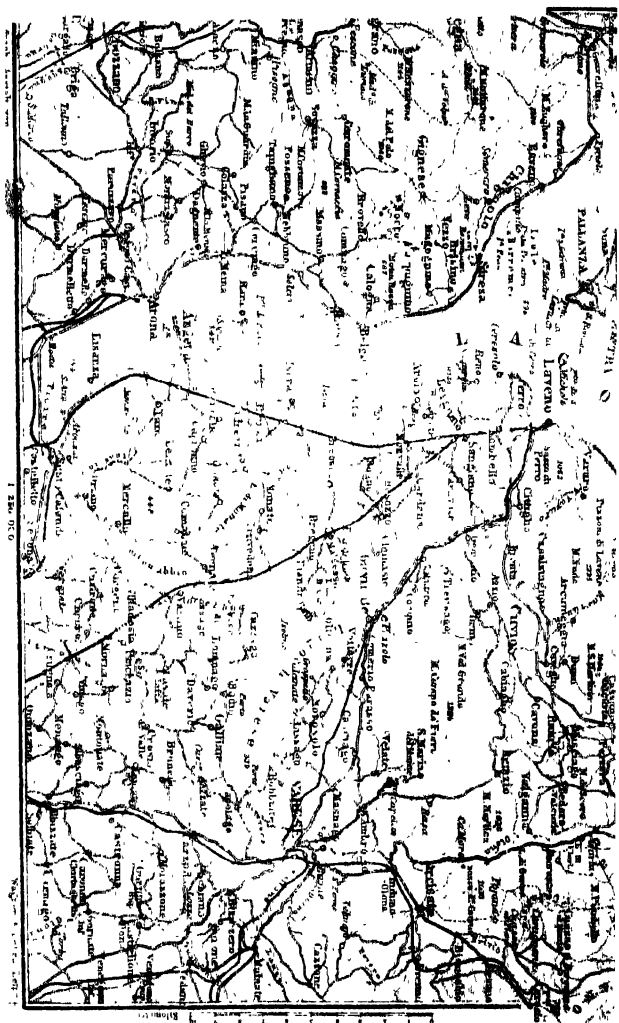
34 M. *Laveno* (p. 176) is beautifully situated at the foot of the *Sasso di Ferro* (p. 176). Splendid view across the broad lake into the bay of Stresa; in the centre lie the Borromean Islands: in the distance rise the snow-peaks of Monte Rosa and the Simplon.

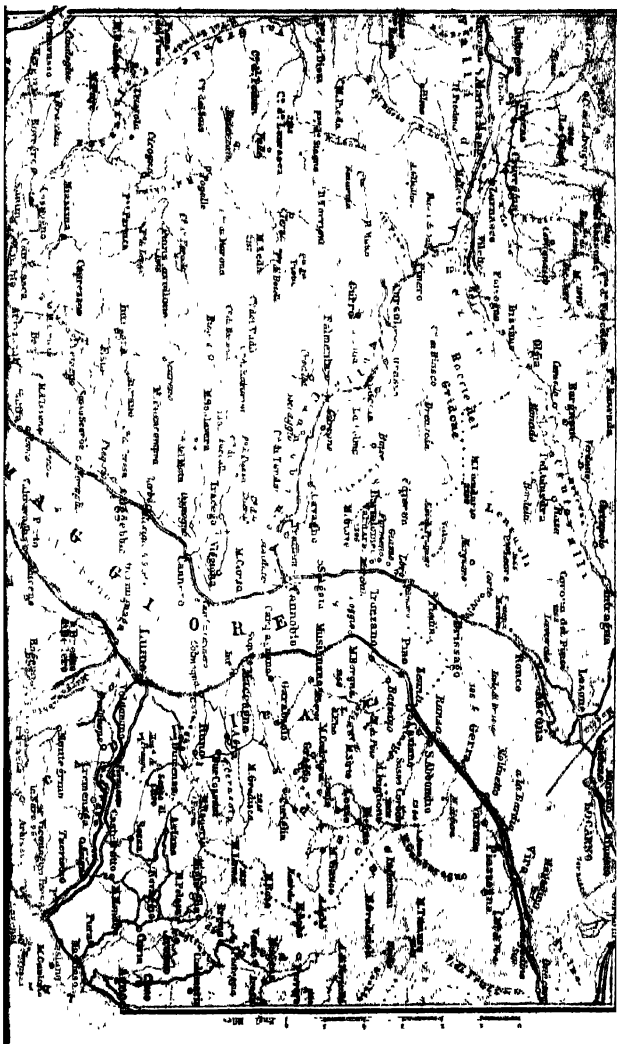
Laveno is the station for *Intra*, *Pallanza*, *Stresa*, and the *Borromean Islands* (steamer and small boats, pp. 172, 176; from the station to the quay, ¼ hr.; omn. in 6 min.). — Railway to *Gallarate (Milan)*, see p. 166; via *Varese* to *Como*, see p. 151; to *Varese* and *Milan*, see pp. 169, 163.

The line quits the lake. Tunnel. 36½ M. *Leggiano-Monvalle*; 40½ M. *Ispra* (720 ft.), on a promontory (opposite Belgirate and Lesa, p. 182); 43½ M. *Taino-Angera*.

47 M. *Sesto-Calende*, at the efflux of the *Ticino* from the lake, junction for Arona and for Milan (p. 169). A handsome iron bridge, with two roadways (the lower for the railway, the upper for the Simplon road), here spans the *Ticino*. The railway to Arona (p. 169) diverges to the right on the other side of the river.

We follow the right bank of the *Ticino*. 51 M. *Porto-Valpombia*; then a long tunnel. 52 M. *Pombia*. 56½ M. *Oleggio*





(760 ft.) is the junction of the Novara and Arona line (p. 64). A glimpse of Mte. Rosa is obtained to the right. Flat country.

67 M. *Novara* (p. 62), junction for Milan and Turin (R. 15).

Beyond (77 M.) *Borgo-Lavazzaro* we traverse rice-fields (comp. p. 64).

82 M. *Mortara*, a town with 8697 inhabitants. The church of *San Lorenzo* contains pictures by Crespi, Lanini, and Gaud. Ferrari (Madonna with SS. Rochus and Sebastian).

At *Mortara* the direct line to Milan diverges. FROM MILAN TO MORTARA, 92½ M., in 1½ 2¼ hrs. (fares 6 fr. 5, 4 fr. 25, 2 fr. 70 c.; express 6 fr. 65, 4 fr. 15 c.). We start from the Central Station, and pass *Porta Ticinese* (Pl. B, 8) and *Abbiategrosso* (with a church ascribed to Bramante). We cross the Ticino to (24 M.) *Vigevano* (*Alb. Reale*), a town of some importance in the silk-trade, with 23,580 inhab. and a spacious market-place surrounded by arcades, dating from the reign of Lodovico il Moro. The Gothic *Castello* has an elegant Renaissance loggia by Bramante, who probably designed also the upper portion of the main tower, a copy of Filarete's tower at Milan (p. 129). Steam-tramway from *Vigevano* to *Novara* (p. 64). — Then (32½ M.) *Mortara*, see above. — From *Mortara* to *Asti*, see p. 49.

Mortara is also the junction for the VERCELLI-PAVIA line: 42 M., in 2¼-4 hrs. (fares 7 fr. 80, 5 fr. 45, 3 fr. 55 c.). Stations unimportant. *Vercelli*, see p. 62; *Pavia*, see p. 185.

92½ M. *Sartirana*; 95½ M. *Torre-Berrettii*, the junction of the Pavia and Alessandria line (p. 188).

To the left the long chain of the *Apennines* forms a blue line in the distance. The train crosses the *Po*. — 100 M. *Valenza*, once a fortified town, with 10,956 inhab., has a cathedral of the 16th cent. (line from Vercelli to Alessandria, see p. 62). — Tunnel 1½ M. in length. 104 M. *Valmadonna*; several prettily situated little towns lie on the chain of hills to the right. The *Tanaro* is then crossed.

109 M. *Alessandria*, and thence to (155½ M.) *Genoa*, see p. 50.

28. Lago Maggiore.

PLAN for a circular tour round the three lakes, see p. 153. The finest part of the Lago Maggiore is the W. bay, with the *Borromean Islands*, which are best visited from Pallanza, Stresa, or Baveno by small boat, though the hurried traveller may accomplish the excursion by steamer.

Railways. — FROM BELLINZONA TO LOCARNO, 14 M., in ½-¾ hr. (fares 2 fr. 80, 1 fr. 60, 1 fr. 15 c.). Through-tickets including the steamboat on Lago Maggiore are issued for Pallanza (5 fr. 90, 5 fr. 20, 3 fr. 15 c.) and other points.

FROM BELLINZONA TO SESTO-CALLENDE VIA LUINO, 47½ M. To *Luino* in 1-1½ hr. (fares 4 fr. 50, 3 fr. 20, 2 fr. 10 c.); thence to *Sesto Calende* in ¼-1¼ hr. (fares 4 fr. 15, 2 fr. 85, 1 fr. 85 c.). See R. 25. — Stations on this line are denoted by a capital R. in the following description.

From *Luino* to *Lugano*, see pp. 165, 161; from *Lugano* to *Varèse* (*Porto Ceresio*, *Corno*, *Milano*), see pp. 169, 163.

Steamboats (comp. p. xviii). Some of the boats are saloon-steamers, with restaurants on board (ds). 3, D. 4½ fr.). Twice or thrice daily in summer from Locarno to Arona, 2-4 times daily from Cannobio to Arona, and five or six times daily from Luino to Pallanza and Stresa. From Locarno to Arona 5½-6½ hrs.; from Luino to Isola Bella 2¼-4½ (from

Laveno 1-1 $\frac{1}{4}$ hrs.; from Isola Bella to Arona 1 $\frac{1}{4}$ -1 $\frac{1}{2}$ hr. Fares from Locarno to Arona 6 fr. 5 or 3 fr. 45 c., from Luino to Isola Bella 3 fr. 25 or 1 fr. 90 c., from Isola Bella to Arona 1 fr. 95, or 1 fr. 20 c.; ticket valid for two days all over the lake (*biglietto di libera percorrenza*), 9 fr. 50, 5 fr. 50 c.; Sun. ticket (not valid for all steamers) 1 fr. 50, 1 fr.; Sun. season-ticket (valid from mid-July to mid-Oct.) 5 fr. 80 c. Ordinary return-tickets are valid for two days, Sun. return-tickets for 3 days. Return-tickets, valid for 8 days, are issued from the chief stations on the lake to *Milan* (steamer to *Laveno*, thence N. Railway via *Varese*); fares 13 fr., 9 fr. 40, 5 fr. 80 c. (Sunday return-tickets 8 fr. 50, 6 fr. 20, 3 fr. 90 c.). — STEAMBOAT STATIONS are indicated in the following description by heavier type. The following stations are not always touched at: *Magadino*, *Ascona*, *Gerra*, *Maccagno*, *Cannero*, *OGGEBBIO*, *Ghiffa*, *Porto Valtravaglia*, *Suma*, and *Isola Superiore*. — The Italian customs examination takes place between *Brissago* and *Cannobio*, the Swiss between *Brissago* and *Magadino*, both on board the steamers.

FROM BELLINZONA TO LOCARNO (fares, see above). The train follows the Lugano line (p. 7) as far as (2 $\frac{1}{2}$ M.) *Giubiasco*, then diverges to the right and traverses the broad valley of the Ticino, which is marshy and unhealthy in its lower part, before the river enters Lago Maggiore. — 5 $\frac{1}{2}$ M. *Cadenazzo*, the junction of the line skirting the E. bank of the lake to *Luino*, *Novara*, and *Genoa* (R. 27). — The Locarno branch crosses the Ticino beyond *Cugnasco* (on the right), and the *Verzasca*, which dashes forth from a gorge on the right, beyond (10 M.) *Gordola*. It then skirts the Lago Maggiore to (14 M.) *Locarno*.

Locarno (It.). — The Railway Station (*Restaurant*) is at *Muralto*, 4 min. from the pier and from the *Piazza Grande*.

Hotels. At *Muralto*: *GRAND HÔTEL LOCARNO, with elevator, hot-air heating, fine grounds, and English Chapel, R. from 4 $\frac{1}{2}$ s., B. 1 $\frac{1}{2}$ s., déj. 8, D. 5, pens. 8-12 $\frac{1}{2}$ s., omn. 1 fr.; *HÔTEL-PENSION DU PARC (Pl. b), on the road to *Minusio*, $\frac{1}{4}$ M. from the station, with fine garden, R. 2 $\frac{1}{2}$ -5, B. 1 $\frac{1}{4}$ s., déj. 2 $\frac{1}{2}$ s., D. 3 $\frac{1}{2}$ s., pens. 7-10, omn. $\frac{1}{2}$ fr.; *HÔT.-PENS. REBER, R. 2-3 $\frac{1}{2}$ s., B. 1 $\frac{1}{4}$ s., D. 3 $\frac{1}{2}$ s., S. 2 $\frac{1}{2}$ s., pens. 6-9, omn. $\frac{3}{4}$ fr.; *PENS. LEAU-RIVAGE, R. 2-4, B. 1 $\frac{1}{4}$ s., déj. 2 $\frac{1}{2}$ s., D. 3 $\frac{1}{2}$ s., pens. 6-8, omn. $\frac{3}{4}$ fr.; these two, with gardens, are on the lake-road, $\frac{1}{2}$ M. to the E. of the pier; HÔT. INTERNATIONAL, near the railway station, unpretending — At *Locarno* (all in the *Piazza Grande*): *HÔT. METROPOLE ET DE LA COURONNE (Pl. d), with hot-air heating, R. 2-3 $\frac{1}{2}$ s., B. 1 $\frac{1}{4}$ s., déj. 3, D. 4, pens. from 6, omn. $\frac{3}{4}$ fr.; HÔT. DU LAC (Pl. e), near the pier, R. 2-4, B. 1 $\frac{1}{4}$ s., D. 3 $\frac{1}{2}$ s., S. 2 $\frac{1}{2}$ s., pens. 6-9 fr., suitable for passing tourists; HÔT. SUISSE (Pl. f), R. 2-2 $\frac{1}{2}$ s., B. 1 $\frac{1}{4}$ s., pens. 6-7, omn. $\frac{3}{4}$ fr., Italian.

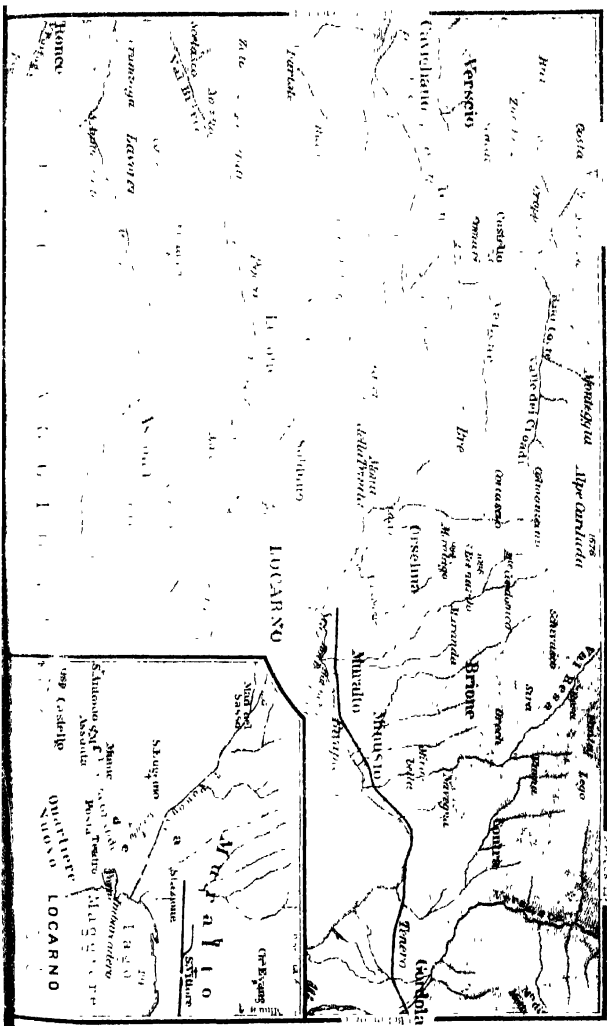
Pensions (usually in open situations with gardens; some closed in summer). *P. Villa Erica*, from 6 fr.; *P. Belvedere*, 5 $\frac{1}{2}$ 7 $\frac{1}{2}$ fr., both in an elevated situation on the road to the *Madonna del Sasso* (p. 173); *Hôt.-Pens. Curhaus Sanitas*, above the *Madonna del Sasso*, 6-9 fr.; *P. Villa Muralto*, behind the Hôt. Locarno, 5-6 fr.; *P. Quisisana*; *P. Villa Libertà*, 6-8 fr.; *Pens. de Ferrari*, these three at *Muralto*; *P. Germania*, from 5 fr. — Furnished rooms at the *Villa Diana*, etc.

Restaurants. At the *Hôt. du Lac* and *Hôt. Suisse*; *Ristorante San Gottardo* (with beds), near the *Piazza Grande*, behind the *Hôt. du Lac*, Italian. — *Cafés*. *C. Locarno*; *C. Scissero*; *Railway Restaurant*.

Post & Telegraph Office, in the *Quartiere Nuovo*, near the *Piazza Grande*.

Money Changers: *Banca Cantonale Ticinese*, *Banca Credito Ticinese*, both in the *Piazza Grande*.

Baths. *Stabilimento Rimoldi*, *Notta San Jorio*. — **Rowing Boats**, $\frac{1}{2}$ hr., 1 fr., 1 hr. 1 $\frac{1}{2}$ fr., each additional hr. 1 fr.



Climate. Owing to its sheltered and sunny position on the S. slopes of a lofty and uninterrupted mountain-chain, Locarno has of late years become a frequented health-resort, especially for German and Swiss visitors. The quarter chiefly selected for this purpose, with most of the hotels and fine gardens with sub-tropical vegetation, is *Murallo*, situated immediately beside the lake, to the E. of the Ramogna.

Locarno (680 ft.; pop. 3600), suitable for a prolonged stay, is situated on the N. shore of the lake, at the mouth of the *Maggia*, the deposits of which have formed a considerable delta. In the middle ages Locarno belonged to the bishops of Como and afterwards to Milan. It has been Swiss (Canton Ticino) since 1513, but the character of the architecture, scenery, and population is Italian. The expulsion of the Protestants in 1553 arrested the development of the town.

From the pier we proceed to the W. to the Piazza Grande, or market-place, in which are the former *Government Buildings* and the *Town Hall*; the houses have arcades on the ground-floor. On the W. side a monument has been erected to the deputy *Mordasini* (d. 1888). — To the W., a fountain in front of the church of *Santi Antonio* (restored 1674) commemorates the *Marchese Marcacci* (d. 1854), a benefactor of the town. — At the S.W. end of the town is the old *Castello* of the Visconti, besieged in vain by 10,000 Swiss in 1502, partly demolished in 1518, and now occupied as a law-court and prison. At the neighbouring *Stabilimento Rimoldi* (p. 172) trout-breeding is carried on.

At *Murallo* (1600 inhab.) is the old parish-church of *San Vittore* (rebuilt in the 12th cent.), with an ancient crypt. On the tower is a large relief, probably representing St. Victor on horseback.

The pilgrimage-church of **Madonna del Sasso* (1170 ft.), on a wooded eminence above the town, was founded in 1569 and is annually the scene of a festival on 8th Sept., the Nativity of the Virgin. The ascent ($\frac{1}{2}$ hr.) leads from the Piazza Grande by the Via della Monache and then by a steep paved path passing to the left of the 'Scuola Normale Femminile'. The church contains an Entombment, by Ciseri (to the left), and a Flight into Egypt, by Bramantino (to the right). Passing through the convent-buildings, and turning to the left again across a wooden bridge, and ascending rapidly, we reach (5-6 min.) a Chapel, commanding a charmingly picturesque retrospect of the Madonna del Sasso. The chapel contains a painted terracotta group of the Resurrection by Rossi (1887). Still higher up is the chapel of *Trinità del Monte*, whence we have a view of the upper part of the Lago Maggiore. The whole walk (best towards evening) may be easily made in $1\frac{1}{2}$ hr.

Excursions. To the W. to ($\frac{1}{4}$ hr.) *Solduno*, then up the left bank of the *Maggia* to the (1 hr.) *Ponte Broletto* (875 ft.); from *Solduno* to the S.W., crossing the *Maggia*, to (20 min.) *Losone*, with large wine-cellar (good wine), or to ($\frac{1}{4}$ hr.) *Ascona* (p. 174) and by the bank of the lake to *Ronco* and ($1\frac{1}{4}$ hr.) *Brisago* (p. 174). The route 'over the hill' from *Losone* to *Ronco* is still more picturesque. — To the N. to the mountain-hamlets of *Orselina* (1495 ft.; Hôt.-Pens. *Miraflori*, with open-air restaurant, pens. 4-5 fr.) and

Brions (1420 ft.), in 1 hr. each. Easy paths lead from Orselina to the ($1\frac{1}{4}$ hr.) small *Albergo Alvalago* (8225 ft.) and the German vegetarian *Pension Alpenheim* (pens. 5 fr.; with milk-cure), commanding fine lake-views. About 1 M. farther on is the chapel of *San Bernardo* (8595 ft.).

The **Lago Maggiore* (835 ft.; greatest depth 1220 ft.), the *Lacus Verbanus* of the Romans, is about 37 M. long and averages 2-3 M. in width (area 85 sq. M.). The N. part of the lake belongs to Switzerland; the W. bank beyond the brook *Valmara*, and the E. bank beyond the *Dirinella* belong to Italy. Its principal tributaries are on the N. the *Ticino* (*Tessin*) and the *Maggia*, and on the W. the *Tosa*. The river issuing from the S. end of the lake retains the name of *Ticino*. The banks of the N. arm are bounded by lofty mountains, for the most part wooded, whilst the E. shore towards the lower end slopes gradually away to the level of the plains of Lombardy. The water is of a green colour in its N. arm, and deep blue towards the S.

Opposite Locarno, at the mouth of the *Ticino*, lies *Magadino* (R.; *Pens. Viviani*, pens. incl. wine $4\frac{1}{2}$ -5 fr., well spoken of, on the lake), comprising two villages, *Magadino Inferiore* and *Superiore*, at the foot of *Monte Tamaro* (p. 12).

To the S. of Locarno we have a view into the valley of the *Maggia*. Farther on the W. bank of the lake is studded with country-houses, villages, and campanili. On the bank of the lake runs the road from Locarno to Pallanza. In an angle lies *Ascöna* (B.), with a ruined castle and several villas; higher up, on the slope, *Ronco*. Passing the two small *Isole di Brissago*, the steamer reaches *Gerra* and *Ranzo* (R.) on the E. bank. — On the W. bank lies *Brissago* (*Hôtel Suisse*, fair), the last Swiss station, with picturesque villas in luxuriant gardens, and a fine group of old cypresses near the church. The slopes above are covered with vines, fig-trees, olives, and pomegranates, and even the myrtle flourishes in the open air. A pleasant route leads to *Madonna del Monte*, with its chalybeate spring. — To the S. of Brissago is a large 'international' tobacco factory.

Opposite Brissago, on the E. bank, lies the Italian village of *Pino* (R.).

Sant' Agüta and *Cannobio* (*Hôtel Cannobio et Savoie*, on the lake, R. 2-3 $\frac{1}{2}$, B. 1 $\frac{1}{4}$, déj. 2 $\frac{1}{2}$, D. 3 $\frac{1}{2}$, pens. 6-8 fr.; *Albergo delle Alpi*, moderate; **Pens. Badia*, 1 $\frac{1}{2}$ M. to the S., 260 ft. above the lake, pleasant and quiet, pens. 6-7 fr.), on the W. bank, are also on Italian territory. Cannobio (3126 inhab.) is one of the oldest and most prosperous villages on the lake, situated on a plateau at the entrance of the *Val Cannobina*, and overshadowed by richly wooded mountains. In the early-Renaissance church of *Madonna della Pieth*, the fine dome of which is in the style of Bramante and the octagonal choir by Pellegrino Tibaldi (1571), is a **Bearing of the Cross*, with a predella representing worshipping angels, by Gaud. Ferrari (about 1525). — Cannobio is the station of the Italian gun-boats in the preventive service.

Pleasant walk of $\frac{1}{2}$ hr. (also omn.) up the beautiful Val Cannobina to the hydropathic of *La Salute* (open June 10th to Oct. 1st), and thence via *Traffume* to the (20 min.) *Orrido*, a rocky chasm with a waterfall to which boats can ascend (boatman to be brought from Traffume, $\frac{1}{2}$ -1 fr.). Thence via *Malenco*, in the Viguzzo valley, to *Domodossola*, see *Basel's Switzerland*. — A walk along the road to ($4\frac{1}{2}$ M.) *Cannero* (see below) may also be strongly recommended.

The steamer now steers to the E. bank (to the W. the Castelli di Cannero appear in the lake; see below), and stops at *Maccagno* (R.), which has two stations: *Maccagno Superiore* (B.), to the N. of the Giona, and *Maccagno Inferiore* (Alb. della Torre), with a picturesque church, and an ancient tower. Hence we may visit the (2 hrs.) loftily situated *Lago d'Eglio* (2950 ft.; rfmts.; fine view). Farther on the viaducts and tunnels of the Bellinzona and Geneva line are seen skirting the lake. Passing *Colmegna*, in a wooded ravine, we next reach —

Luino (R.). — The STEAMBOAT PIER adjoins the waiting-room (déj. incl. wine $2\frac{1}{2}$, D. incl. wine $4\frac{1}{2}$ fr.) of the *Steam Tramway to Ponte Tresa* (Lugano; see p. 7). By passing to the left of this station and the statue of Garibaldi and following the wide Via Principe di Napoli we reach (10 min.; omnibus 40, trunk 50, smaller package 25 c.) the STAZIONE INTERNAZIONALE, the station of the Bellinzona and Genoa line, where the Italian and Swiss custom-house examinations take place (*Restaurant, déj. 2- $2\frac{1}{2}$, D. 3-4 fr., incl. wine).

Hotels. GRAND HÔTEL SIMPLON ET TERMINUS, on the lake, to the S. of the town, with a garden, R. 3-5, B. $1\frac{1}{2}$, déj. 3, D. $4\frac{1}{2}$, pens. 8-12, omn. 1 fr., HÔTEL POSTE ET SUISSE, R. 2-3, B. $1\frac{1}{4}$, déj. $2\frac{1}{2}$ -3, D. $3\frac{1}{2}$ -4, pens. 7-8 fr., omn. 60 c.; VICTORIA, R. $2\frac{1}{2}$, B. $1\frac{1}{4}$, déj. $2\frac{1}{2}$, D. 4, pens. 8, omn. $\frac{3}{4}$ fr., HÔTEL MÉTROPOLE, R. from $1\frac{1}{2}$, déj. $2\frac{1}{2}$, D. 3, pens. from 6 fr.; ANCONA ET BILLÈVUE, R. 2- $2\frac{1}{2}$, déj. 3, D. 4 fr., incl. wine, these three near the steamboat-pier. — Near the Stazione Internazionale: MILANO, R. $2\frac{1}{4}$ fr., B. 80 c., déj. incl. wine 2, D. incl. wine 8, pens. 7 fr. — *Café Clerici*, next the Hôtel Poste; *Brasserie Cattaneo*.

Luino (690 ft.), a pleasant and busy town with 6000 inhab., is situated a little to the N. of the mouth of the *Tresa* (p. 164). The *Statue of Garibaldi*, near the pier, commemorates his brave but futile attempt to continue the contest here with his devoted guerilla band after the conclusion of the armistice between Piedmont and Austria on Aug. 16th, 1848. The church of *San Pietro*, in the S.W. of the town, contains injured frescoes by *Bernardino Luini*, a native of the place (ca. 1470-1530). Among the numerous tasteful villas in the vicinity is the *Palazzo Crivelli*, to the N., surrounded by pines.

Pleasant walk to *Maccagno* (see above) — At the mouth of the *Tresa*, $\frac{1}{2}$ M. to the S.W., lies *Germignaga*, with the large silk-spinning (*Mando*) and winding (*Matole*) factories of E. Stehl-Hirt of Zurich. — To *Varese* through the *Val Travaglia* and *Valganna*, see p. 167.

On the W. bank rise two grotesque-looking castles (*Castelli di Cannero*), half in ruins, the property of Count Borromeo. In the 15th cent. they harboured the five brothers Mazzarda, notorious brigands, the terror of the district. — *Cannero* (*Hôt.-Pens. Nissa; Alb. San Remo; Alb. Cannero*) is beautifully situated on the sunny S. slopes of *Monte Carza*, in the midst of vineyards and orchards. Beyond it is the little village of *Barbè*, with its slender campanile. The next stations are *Oggebbio*, built in terraces on the mountain

slopes, and **Ghiffa** (small-boat station; **Hôtel Ghiffa*, pens. 6 fr.), on the W. bank, and **Porto Valtravaglia** (R.; *Osteria Antica*) on the E. In a wooded bay beyond the last lies *Calde*, with the ancient tower of the *Castello di Calde* on an eminence. To the S. appears the green *Sasso di Ferro* (see below), and to the W. the *Monte Rosa* and *Simplon* groups. Then, to the E., —

Laveno (R.; *Posta*, at the E. end of the town, fair, R. 2½, B. 1¼, d.j. or D. 2½–3 fr.; *Moro*, near the quay, R. 2 fr., Italian, unpretending), situated at the foot of the *Sasso di Ferro*, on a bay at the mouth of the *Boesio*, formerly a fortified harbour for the Austrian gun-boats. Laveno (2000 inhab.) is adapted for a prolonged stay on account of its beautiful situation and ample railway and steamer facilities. The quay is close to the station of the *Ferrovie Nord*, while that of the *Rete Mediterranea* lies ½ M. farther on in the same direction (omn.). A monument near the quay commemorates the Garibaldians who fell in 1859. The site of Fort San Michele (to the left as the steamer approaches) is now occupied by a pottery belonging to the *Società Ceramica Italiana*. Above it is the *Villa Pullè*, with a belvedere, which contains a few relics of 1859.

Behind Laveno rises the green *Sasso di Ferro* (3485 ft.), the most beautiful mountain on the lake, easily ascended in 2½–3 hrs. (red way-marks), and commanding a magnificent view of the lake, the plain as far as Milan, and the *Monte Rosa* chain. — About 7 M. to the N.E. of Laveno, behind the *Sasso di Ferro*, lies the hamlet of *Vararo* (2825 ft.), whence we may ascend the **Monte Nudo* (4052 ft.; 1½ hr.), perhaps the finest view-point in the district, commanding an imposing survey of the *Lago Maggiore*, the *Lago di Lugano*, the *Lago di Varese*, and the *Valsaisian Alps*.

Interesting excursion to the convent of *Santa Caterina del Sasso*, ¼ hr. from Laveno, high above the lake. We may go either by land (carr. 5 fr.) viâ *Cerro*, to which a road diverges to the right beyond the bridge over the *Boesio* and a little short of the Mediterranean station (see above), and thence by a picturesque footpath; or direct by boat (3 fr.) from Laveno. Imbedded in the vaulted roof of the church is a rock, which fell upon it in the 17th century. View of the *Borromean Islands* and the snow mountains to the W.

From Laveno to the *Borromean Islands* and *Pallanza* (pp. 179, 180), boat with three rowers, 10–12 fr.; to *Isola Bella* 1½ hr.; thence to *Isola Madre*, 20 min., to *Pallanza* 20 min. more.

Railway (*Ferrovie Nord*) from Laveno viâ *Varese* to *Como*, see p. 151; to *Milan* viâ *Varese* and *Saronno*, see R. 25; to *Porto Ceresio* (*Lake of Lugano*) viâ *Varese*, see R.R. 23, 24. *Rete Mediterranea* to *Milan* viâ *Gallarate*, see p. 165; to *Bellinzona* and *Genoa*, see R. 27.

The steamboat now approaches the W. bank again, after disclosing a view of the N. neighbours of *Monte Rosa*: first the *Strahlhorn*, then the *Mischabel* and *Simplon* group.

Intra (885 ft.; **Hôtel de la Ville et Poste*, R. 2½–3½, B. 1¼ fr.; *Hôtel Intra*; *Agnello*; *Café Monti*; diligence to *Pallanza-Gravellona*, see p. 177), a flourishing town (6900 inhab.), is situated on alluvial soil, between the *Torrente San Giovanni* and the *Torrente San Bernardino*. These two mountain-streams afford the water-power for numerous cotton-mills, silk-mills, hat-factories, foundries, etc., chiefly belonging to Swiss proprietors. Near the quay is a marble

statue of *Garibaldi*; and close by is a war-monument for 1859. In the square in front of the theatre is a bronze *Statue of Victor Emmanuel II.* A bronze bust commemorates *Pietro Cerretti*, the philosopher, who was born at Intra in 1823. In the vicinity are several fine villas with beautiful gardens. The **Villa Franzosini* (Count Barbò), $\frac{1}{2}$ M. to the N.E., and the *Villa Ada* of M. Ceriani, $\frac{3}{4}$ M. farther on, are both noteworthy for their luxuriant gardens.

Pleasant walk from Intra to the N. by a good road (omn., carr. 16 fr., with 2 or 8 horses, 25 fr.; shaded short-cuts for walkers), via *Arissano* (1540 ft.) to (3 $\frac{1}{4}$ M.) *Bèa* (1935 ft.; *Alb. Bèa*, very fair), with a fine view of Lago Maggiore, and to (3 M.) *Fremeno* (2800 ft.; **Hôt.-Pens. Fremeno*, pens. 8 fr.; *Ristor. Tornico*, with rooms), a summer-resort of the Milanese. Above it (10 min.) is the *Tornico*, a platform laid out in honour of *Garibaldi*, with a good spring. About $\frac{1}{4}$ hr. higher is the *Bellavista*, commanding an admirable view of the Alps, the lake, and the beautiful and fertile *Val Intra* to the W.

To the S. of Intra the *Punta Castagnola*, with its wealth of luxuriant vegetation, stretches far into the lake. As soon as we double the cape and enter the wide W. bay of the lake, we obtain a **View of the Borromean Islands* (p. 179): near the S. bank is the *Isola Bella*, to the W. of it, the *Isola dei Pescatori*, in front, the *Isola Madre*. The little *Isola San Giovanni* (no adm.), close to the N. bank, with its chapel, house, and garden, is also one of the Borromean Islands. Behind the *Isola dei Pescatori* rises the blunt pyramid of the *Mottarone* (p. 181); farther to the W. appear the white quarries near *Baveno*; while the background is filled up by the snow-clad mountains between the *Simplon* and the *Monte Rosa*.

Pallanza. — *Hotels* (lifts and hot-air heating in the larger houses). ***GRAND HÔTEL PALLANZA**, on the road to the *Punta Castagnola*, $\frac{1}{2}$ M. from the landing-place, with the *Villa Montebello* and several other dependances, large grounds, and railway booking-office; R. 4-7, B. $1\frac{1}{2}$, déj. 8-4, D. 5-8, music 1, lake-bath 1, pens. in summer $7\frac{1}{2}$ -12 $\frac{1}{2}$, in winter $7\frac{1}{2}$ -10, omn. 1-1 $\frac{1}{4}$ fr. ***GRAND HÔTEL EDEN**, 3 min. farther on, on the *Punta Castagnola* (see above), with garden and beautiful view, R. $8\frac{1}{2}$ -7, B. $1\frac{1}{2}$, déj. 8, D. 5, pens. 8-14 fr. — ***METROPOLE ET POSTE**, with small garden on the lake, R. from $2\frac{1}{2}$, B. $1\frac{1}{2}$, déj. $2\frac{1}{2}$, D. 4, pens. 7-9, omn. $\frac{1}{2}$ fr.; ***HÔT.-PENS. BELLEVUE**, R. 2-4, B. 1, déj. $2\frac{1}{2}$, D. $8\frac{1}{2}$, pens. 6-9 fr.; **HÔT. SAN GOTTARDO & PENS. SUISSE**, R. from 2, déj. $2\frac{1}{2}$, D. $8\frac{1}{2}$, pens. from 5 fr., very fair; **HÔT. MILAN & SCHWEIZERHOF**, R. 2-4, B. $1\frac{1}{4}$, déj. $2\frac{1}{2}$, D. $8\frac{1}{2}$, pens. 5-7 fr., these three near the quay. — **PENS. VILLA CASTAGNOLA**, to the E., in the direction of the *Punta Castagnola*, with hot-air heating and garden, pens. 8-10 fr. — *Café Bolongaro*, near the steam boat-pier.

Post & Telegraph Office, Via Cavour 12. — **Physicians**. *Dr. Vollmer* *Dr. Wyman*.

Diligence (office opposite the *Alb. San Gottardo*) to (6 M.) *Gravellona*, 4 times daily, in 1 hr. (fares 1 fr. 65 c.; coupé or banquette $2\frac{1}{2}$ fr.; 38 lbs. of luggage free), in connection with the diligence thrice daily to Intra (p. 178), in 25 min. (60 c.).

Boat with one rower to the *Isola Madre* and back $2\frac{1}{2}$, with two 4, to *Isola Bella* and back $8\frac{1}{2}$ or 6; to both islands and back or to *Stresa* and back 4 or 7; to *Laveno* and back or to *Santa Caterina del Sasso* and back 5 or 9 fr. Comp. also p. 154.

English Church Service in the *Grand Hôtel Pallanza* (April-Oct.).

Pallanza (680 ft.), a thriving little town with 5257 inhab., delightfully situated opposite the *Borromean Islands*, commands a

view of them, and of the lake as far as the snow-covered Swiss Alps (Mischabel, Fletschhorn). As the most sheltered and warmest spot on the Lago Maggiore, it enjoys a reputé as a winter-resort, especially as an intermediate stage between the Riviera and more northerly climes. Opposite the quay is the market-place (Piazza Garibaldi), with the *Municipio*, a monument to *Carlo Cadorna* (by Trubetzkoi; 1895), and the church of *San Leonardo* (16th cent.). The road to the right leads past the villas *Melzi d'Erile* and *Biffi* and the interesting nursery-gardens of *Rovelli* (left) to the *Punta Castagnola*, and thence, passing the villas of *Messthorf*, *Kaupe*, and *San Remigio*, to *Intra* (p. 176). The old church of *San Remigio* stands by the lake, near the villa of the same name.

In the street running inland from the church of S. Leonardo is the large *Penitensiaro* (1854), and at the end of the town is the church of *Santo Stefano*, with a Roman inscription built into the wall to the left of the portal. — To the E. of this point, on the direct road to *San Remigio*, lies a *Jesuit College*, built in 1900.

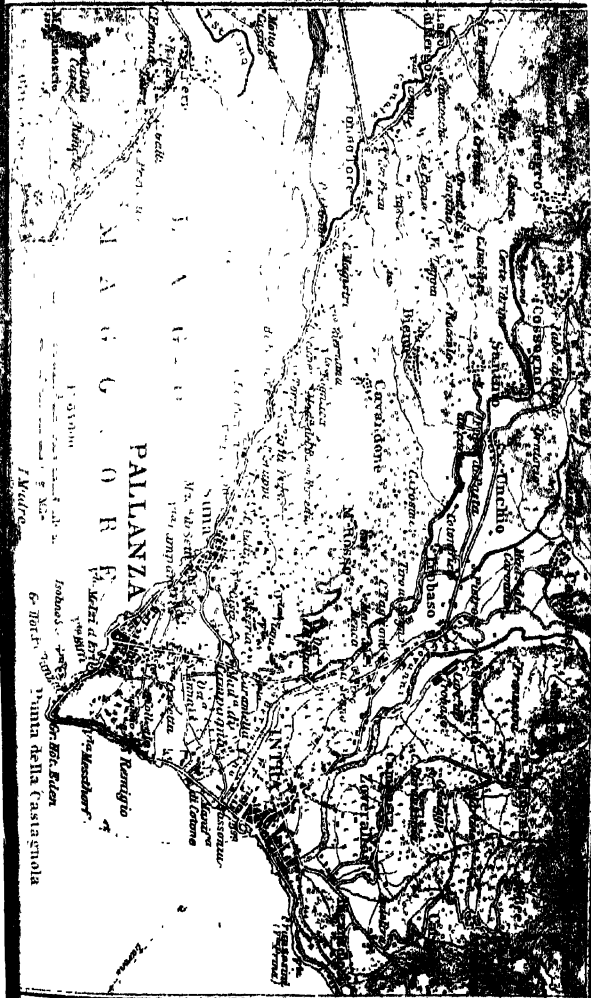
The broad *Viale Principe Umberto* leads straight N. from the town, past the bathing-establishment of *Cuprera* (alkaline spring), to the ($\frac{1}{4}$ hr.) domed church of the *Madonna di Campagna*, containing frescoes by Gaud. Ferrari (dome) and the Procaccini (choir and chapels). The church lies at the foot of the *Monte Rosso* (2270 ft.; view), which is ascended from the *Trobasso* road (see below) in $1\frac{1}{2}$ hr., by a new winding carriage-route. Small restaurant at the top (beautiful view).

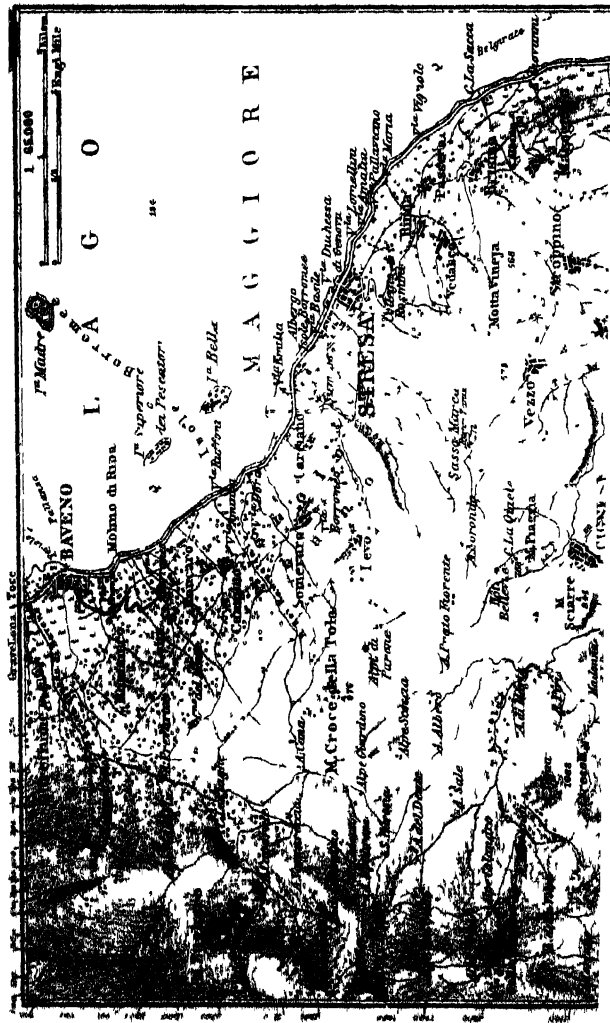
CIRCUIT OF THE MONTI ROSSO ($3\frac{1}{2}$ -4 hrs.) We proceed straight on from the *Madonna di Campagna* to the ($\frac{1}{4}$ hr.) *Osteria del Piuc*, where we cross the *San Bernardino* (p. 176; footpath ascends on the left bank); 20 min. *Intra* road; 6 min. *Trobasso*; we turn to the left in the village; in 12 min. the road forks, the right branch leading to *Unchio* (see below), the left (yellow way-marks) recrossing the *San Bernardino* by a fine bridge; $\frac{1}{4}$ hr. *Santino*, beyond which the route is in poor condition; $\frac{1}{2}$ hr. *Bieno*; then by a steep and stony path to ($\frac{1}{2}$ hr.) *Cavandone*, passing by the pilgrimage-church below the village; the lake soon comes into view once more; $1\frac{1}{2}$ hr. *Suna* (see below). — By following the right arm of the road (black way-marks) beyond *Trobasso* (see above) to ($\frac{1}{4}$ hr.) *Unchio* and (40 min.) *Cossogno* (Alb. Cossogno) and then taking the 'Via Solferino' (to the left), we soon reach (stony path) the ($\frac{1}{4}$ hr.) *Roman Bridge* over the romantic gorge of the *San Bernardino*. Paths with steps lead hence to ($\frac{1}{4}$ hr.) the church of *Rovegro*. To reach the village we turn to the right. In the village we turn to the left and then follow a stony path along the ridge in the direction of *Santino* (see above) and finally ascend to the right to *Bieno* (see above).

The ascent of the **Monte Zeda* (7075 ft.; 8 hrs.; green way-marks) is interesting. The road leads via *Trobasso* (see above; turn to the right in the village), *Cambiasca* (990 ft.), and *Comero* to the mountain-village of *Miasima* (2865 ft.; Ristor. Principessa Elena), whence a sunny footpath ascends to the (3 hrs.) *Pian Cavallone* (5140 ft.; Alb. Nava, plain, 20 beds). Making an early start next morning, we proceed via the *Pizzo Marona* (6725 ft.) to the (2 hrs.) summit, which commands a wide view.

Comp. also the excursions from *Intra* (p. 177) and from *Laveno* (p. 178).

To the W. of Pallanza the road leads along the lake to (1 M.) *Suna* (B; **Park Hôtel et Pension Suna*, with garden, R. $1\frac{1}{2}$, B. $1\frac{1}{4}$,





déj. 2½, D., incl. wine, 3½, pens. from 6 fr.; *All. Pesce*, and past the frequented restaurant (wine) *Al Maresciallo*, to (3 M.) *Fondo Toce*, situated at the mouth of the impetuous *Tosa* (*Toce*). Farther on we pass the granite-quarries of *Monte Orfano* (2595 ft.) and then cross the *Tosa*, by a five-arched bridge, to the railway-station of *Gravellona* (p. 182), 6 M. from Pallanza (omnibus, see pp. 177, 183).

A road, diverging to the right from the main road at *Fondo Toce*, leads to the small *Lago di Mergozzo*, originally an arm of the *Lago Maggiore*, with which it is now connected only by a narrow channel. From (2½ M.) *Mergozzo* (810 ft.), on the E. bank, the road ascends the left bank of the *Tosa* to (4½ M.) *Candoglia*, noted for its extensive quarries of white marble, and to (7½ M.) *Cuzzago* (p. 182). *Milan Cathedral* and part of the *Certosa di Pavia* are built of *Candoglia* marble.

In the S.W. nook of the bay lies *Feriolo*, 2¾ M. from *Gravellona* (p. 182; omn. to *Stresa*, see pp. 180, 183). The large granite-quarries extending along the hills between *Feriolo* and *Baveno* have for ages yielded a splendid building material, which has been used for the columns in the *Cathedral of Milan*, the church of *San Paolo fuori le Mura* at *Rome*, the *Galleria Vitt. Emanuele* at *Milan*, and many other important structures. The quarries are worked mainly by the *Della Casa Company*, an English enterprise. — Then —

Baveno. — **Hotels.** *GRAND HÔTEL BELLEVUE*, with lift and hot-air heating, R. 4-7, B. 1½, déj. 3½, D. 5, pens. 9-12 fr.; *BEAURIVAGE*, R. 2-5, B. 1, déj. 2, D. 3, pens. 5-9 fr., these two with large gardens; *HÔT. PENS. SIMPLON*, with a small garden, R. from 2, B. 1, déj. 2, D. 3, pens. from 5½ fr. (closed Nov.-March), *HÔT. SUISSE*, pens. 5-8 fr., with restaurant, Italian. — *Caffè Ruffoni*, at the quay — *Diligence to Gravellona* (p. 182), 5 M. (thrice daily in 40 min.; fare 1 fr. 15 c., coupé or banquette 1½ fr.). — **Boats**, see p. 177. — **Physician**, *Dr. P. Rorella*.

ENGLISH CHURCH in the garden of the *Villa Clara*.

Baveno (690 ft.), a small place commanding a fine view of the bay, is situated on alluvial soil at the mouth of a streamlet descending from *Monte Mottarone* (p. 181). It is frequently chosen for a stay of some time, especially in the warmer months. The *Villa Clara*, on the S.E. side of the village, was occupied by *Queen Victoria* for three weeks in April, 1879, and for a month by the invalid *Crown Prince of Germany* (*Emp. Frederick III.*) in Oct., 1877 (no admission).

The most beautiful feature in this W. bay of the lake is formed by the **Borromean Islands*, the scenery in the neighbourhood of which rivals that of the *Lake of Como* in grandeur and perhaps surpasses it in softness of character. The westernmost, the *Isola Superiore* or *dei Pescatori* (*Traitoria del Verbano*, plain), is almost entirely occupied by a fishing-village (300 inhab.), but commands some picturesque views. The steamers touch here only occasionally, but all of them call at the —

**Isola Bella* (*Hôtel du Dauphin* or *Delfino*, R. 3, B. 1¼, D. 4, pens. 7 fr.), the best known of the four islands, which was formerly a barren rock with a church and a handful of cottages, until *Count Vitaliano Borromeo* (d. 1690) converted it into a summer-residence

by the erection of a château and the laying out of a garden. The huge unfinished *Château* contains a series of handsome reception-rooms, a gallery hung with Flemish tapestry of the 17th cent., and a collection of paintings, mainly copies but including a few good Lombard works (*Botticelli*, *Portrait*; *Gianpiero*, *Lucretia* and *Oleopatra*). The private chapel (adm. by special introduction only) contains the handsome Renaissance tombs of Counts Camillo and Giovanni Borromeo, the latter partly by pupils of *Amadeo*. — The beautiful *Garden*, laid out in the old Italian style, rises in ten terraces 100 ft. above the lake, and is stocked with lemon-trees, cedars, magnolias, orange-trees, laurels, cork-trees, camellias, magnificent oleanders, and other luxuriant products of the south, while shell-grottoes, arbours, and statues meet the eye in profusion. The traveller coming from the N. cannot fail to be struck with the loveliness of the bank of the lake as seen from here, studded with innumerable habitations, and clothed with southern vegetation (chestnuts, mulberries, vines, figs, olives), the extensive lake with its deep blue waters and beautiful girdle of snowy mountains combining the stern grandeur of the High Alps with the charms of a southern clime. — The island is open to the public daily, except Mon., Wed., and Frid., from March 15th to Nov. 15th, from 9 to 3, 4, or 5 according to the season. A servant shows the apartments (fee $\frac{1}{2}$ fr., for a party 1 fr.), and a gardener shows the garden for a similar fee.

The usual charge for a boat from Isola Bella to Isola Madre and back with two rowers is 3 fr.

The *Isola Madre* (not a steamboat-station), also belonging to the Borromeo family, is laid out in the English style and far excels the Isola Bella in the luxuriance and variety of its vegetation. On its S. side are three terraces with lemon and orange trellises; on the summit is an uninhabited 'Palazzo' (beautiful view). The island is open to the public at the same times as the Isola Bella (fee to gardener $\frac{1}{2}$ –1 fr.).

Nearly opposite Isola Bella, on the W. bank, lies —

Stresa. — **Hotels.** **GRAND HÔTEL DES ÎLES BORROMÉES*, $\frac{1}{2}$ M. to the N.W. of the landing-place, with lift, tourist-office, and beautiful garden, R. 4-7, B. $1\frac{1}{2}$, déj. $5\frac{1}{2}$, D. 5, pens. 10-14 fr. (closed from mid-Nov. to mid-March). — **HÔT.-PENS. BEAU-SÉJOUR*, above the village, on the road to the Mottarone, with large garden, R. from 3, B. $1\frac{1}{2}$, déj. $3\frac{1}{2}$, D. $4\frac{1}{2}$, pens. from 8, omn. $\frac{3}{4}$ fr. — **HÔTEL MILANO*, R. 2-4, B. $1\frac{1}{2}$, déj. 3, D. 4, pens. 7-10 fr. (closed Dec.-Feb.); **HÔT. D'ITALIE ET PENS. SUISSE*, R. 2-3 $\frac{1}{2}$, B. $1\frac{1}{2}$, déj. $2\frac{1}{2}$, D. $3\frac{1}{2}$, pens. (for not less than 3 days) 6-7 fr., both near the quay; *ALS. REALE*, R. 2-2 $\frac{1}{2}$, B. 1, déj. $2\frac{1}{2}$ -3, D. 4, pens. 7 fr.; *SAN GOTTARDO*, with garden, R. 2, B. $1\frac{1}{2}$, déj. $2\frac{1}{2}$, D. $3\frac{1}{2}$, pens. $5\frac{1}{2}$ -6 fr., both these less pretending.

Cafés-Restaurants. At the *Hôt. d'Italie* and *Hôt. Milan*, both largely frequented in the afternoon; *Al Collegio*, next the *Hôt. Beau Séjour*.

Boat (barca) with one rower 2 fr. for the first hour, and 50 c. for each additional $\frac{1}{2}$ hr.; to *Isola Madre* and *Isola Bella* and back, with one rower, $4\frac{1}{2}$ fr.

Diligence to *Grassano* (p. 132; $7\frac{1}{2}$ M.) twice daily in $1\frac{1}{4}$ hr. (fare 1 fr. 80 c., coupé or banquettes 2 fr. 70 c.).

English Church Service at the Hôtel des Îles Borromées (April-Sept.).
English Physician, Dr. Danvers (in winter at Bordighera).

Stresa (890 ft.), cooler and more breezy than the other places on the lake, occupies a picturesque and attractive situation, with the country-houses of many of the Italian noblesse, and is a suitable spot for a lengthened stay during the summer months. The *Villa Ducale*, adjoining the Alb. Milano on the W., belongs to the Duchess of Genoa, and the new building in the park belongs to her son the Duke of Genoa. — About 10 min. above the village, to the S. (reached by ascending from the Alb. Reale), stands the *Collegio Rosmini* (875 ft.), a Rosminian seminary. The church contains the monument of the philosopher and statesman *Ant. Rosmini* (1797-1855) with an admirable recumbent figure by Vela. The front of the church commands a beautiful view of Pallanza, Intra, and the islands. — Above the lake, $\frac{1}{2}$ M. to the S.E., is the beautifully situated *Villa Pallavicino*, and $\frac{1}{4}$ M. farther on is the *Villa Vignôlo*, both with fine gardens (visitors admitted).

The **MONTE MOTTARONE** is easily ascended from Stresa or Baveno in $3\frac{1}{2}$ -4 hrs. (guide 5 fr., convenient for the final third of the ascent; mule 5 fr., with attendant 8 fr.; one-horse mountain-car from Stresa to the Hôt. Bellevue 10 fr.). The route from BAVENO leads to the S. by *Romanico* and *Campino*, mostly through wood, to *Someraro* (1500 ft.), where it joins a route ascending from the road along the lake opposite the Isola Bella, and to ($1\frac{1}{2}$ -2 hrs.) the hamlet of *Levo* (1915 ft.; *Hôt. Levo, pens. 6-7 fr.). A road leads hence towards the left to (25 min.) the Hôt. Bellevue (see below). The route to the Mottarone farther on ascends to the W. across pastures, past the *Alpe Giardino* (3057 ft.), to the (1 hr.) chapel of *Sant'Eusebio* (3685 ft.). 20 min. *Alpe del Mottarone*, surrounded by fine beeches and elms; $\frac{1}{2}$ hr. *Albergo Mottarone* (see below). — Those who start from STREZZA follow the Gignese road diverging from the main road a little before the Hôtel des Îles Borromées. 1 hr. *Ristorante Zanini* (1875 ft.; poor), on an open meadow. A finger-post points to the right to Levo (see above). Another footpath diverges to the right, 25 min. from the *Ristorante Zanini*, before we reach Gignese, and leads to ($\frac{1}{4}$ hr.) the *Hôt. Bellevue (2766 ft.; pens. 7-8 $\frac{1}{2}$ fr.; closed Dec.-March), with a view of Pallanza, Intra, and Baveno. Thence we proceed across pastures and the *Alpe del Mottarone* (see above) to ($1\frac{1}{4}$ hr.) the **Albergo Mottarone* (4878 ft.; E. 8, B. 1 $\frac{1}{2}$, déj. 8, pens. with wine 7-8 fr.; closed Nov.-April), kept by the brothers Guglielmina, 10 min. below the bare summit of the —

***Monte Mottarone** (4892 ft.), the culminating point of the *Mergossolo Group*. The view from the top of the 'Rigi of Northern Italy' embraces the Alps, from the Col di Tenda and Monte Viso on the W., to the Ortler and Adamello on the E. (panorama by Roselli, in the hotel). The most conspicuous feature is the Mte. Rosa group to the W. (especially fine by morning-light); to the right of it appear the Cima di Jazzi, Strahlhorn, Rimpfischhorn, Allalinhorn, Alphubel, Mischabel (Täschhorn, Dom, Nadelhorn), Pizzo Bottarello, Portjengrat, Bietschhorn, Mte. Leone, Jungfrau, Helisehorn, Fiescherhörner; then more distant, to the E., of the peaks of Mte. Zeda, the Rheinwald Mountains, Bernina, Diavolada, Mte. Legnone, Mte. Generoso, Mte. Grigna. At our feet lie seven different lakes, the Lake of Orta, Lago di Mergozzo, Lago Maggiore, Lago di Blandrione, Lago di Varese, Lago di Monate, and Lago di Comabbio; farther to the right stretch the extensive plains of Lombardy and Piedmont, in the centre of which rises the cathedral of Milan. The Ticino and the Segia meander like silver threads through the plains.

On the W. side a path, rather steep at places (guide advisable), ascends direct to (2 hrs.) *Omegna* (rail. stat., see p. 183). Travellers bound

for *Orta* (4¼ hrs.) soon reach a broad bridle path on the S. side of the hill (guide unnecessary), which after 1 hr. passes above the *Alpe Cortiano* (to the right) and in 40 min. more in front of the *Madonna di Lucago*. In 40 min. more they reach *Chéggino* (2120 ft.), whence another ¼ hr. brings them to *Armeno* (1720 ft.; Alb. al Mottarone), on the highroad. They follow the latter, and in 12 min. reach a point where the road forks, the left branch leading to *Miasino*, while the right, crossing the railway to *Gravellona* (station of *Orta* to the left), runs via *Carcegnà* and the *Villa Crespi* (p. 183) to *Orta* (1¼ hr. from *Armeno*). To reach the *Albergo Belvedere* (p. 183), we turn to the right, 2 min. beyond the *Villa Crespi*.

Beyond *Stresa* the banks of the *Lago Maggiore* become flatter. — The next place on the W. bank is *Belgirate*, surrounded by the *Villas Cavallini*, *Fontana*, *Principessa Matilda*, and others. — Then follow *Lessa* and *Meina* (*Albergo Zanetta*), with country-residences of the Italian nobility. The statue of *San Carlo Borromeo* (p. 169) is visible to the S., and a glimpse of the *Madonna del Monte* (p. 167), far to the E., is obtained.

The steamer steers obliquely across the lake to *Angera* (R), on the E. bank, with an old château of the *Visconti*, since 1439 the property of the *Counts Borromeo*.

Arona, where the quay is beside the railway-station below the town, and thence to *Milan*, see p. 169; to *Novara* (Genoa, Turin), see p. 64 and R. 27.

29. From Domodossola to Novara. Lake of Orta.

From Orta to Varallo.

56 M. RAILWAY in 3¼ 3½ hrs. (fares 10 fr. 45, 7 fr. 35, 4 fr. 70 c.); to *Gravellona*, the station for the *Lago Maggiore* (omu. to *Pallanza* and to *Stresa*, see pp. 177, 180), 18¼ M., in 1 hr. (fares 3 fr. 50, 2 fr. 45, 1 fr. 55 c.).

Domodossola, see p. 4. The railway runs straight through the *Val d'Ossola*, skirting the base of the mountains on the W. and following the right bank of the *Tosa* (*Toce*), which separates into several arms and fills the whole valley with its debris. At (3½ M.) *Villadossola*, the *Antrona Valley* opens on the right (see *Baedeker's Switzerland*).

At (7 M.) *Piedimulera* (810 ft.; *Corona*; Alb. *Piedimulera* or *Cavour*; Alb. *della Stazione*) the *Val Anzasca* opens to the right (road to *Macugnaga*, 20 M., see *Baedeker's Switzerland*). The railway crosses the *Anza* and then the *Tosa* (bridge 980 yds. long) to (9 M.) *Vogogna* (715 ft.; *Corona*), a small town at the base of precipitous rocks, with a ruined castle. — Beyond (13 M.) *Cuzzago* the *Tosa* is crossed (bridge 510 yds. long). From the main road from *Cuzzago* to *Gravellona* the road (p. 179) to *Candoglia* and *Mergozzo* (*Pallanza*) diverges on the left. — To the left, near (15¼ M.) *Ornavasso* (890 ft.; *Italia*; *Croce Bianca*), appear the marble-quarries of *Candoglia* (p. 179).

18¼ M. *Gravellona-Tosa* (Rail. Restaurant; inns poor), with large cotton-mills, at the junction of the *Strona* with the *Tosa*.

Passengers for the LAGO MAGGIORE leave the railway here. The road to (8 M.) *Pallanza* runs via Fondo Toce and Sana (see p. 178; omn., see p. 177; carr. with one horse 5, with two horses 10 fr.). For the road to (5 M.) *Daveno* (via Feriolo) and *Sirasa*, see pp. 178, 180 (omn., see p. 180; carr. to Baveno 4, to Sirasa 5 fr., with two horses 8 or 10 fr.). — There are always plenty of vehicles at Gravellona station. It is neither necessary nor advisable to take the omnibus-seats at Domodossola.

The railway runs to the S. through the fertile valley of the Strona. Beyond (21 M.) *Crusinallo* it crosses the river and immediately afterwards the *Nigulia Canal*, which drains the *Lake of Orta*.

23 M. *Omegna* (905 ft.; *Alb. della Posta*), with a large paper-mill, lies at the N. end of the charming *Lake of Orta* (950 ft. above the sea; $7\frac{1}{2}$ M. long), now known also as the *Lago Cusio* from its (somewhat doubtful) ancient name. — The line runs high above the lake, commanding beautiful views of it. Beyond (27 M.) *Pettinasco* we cross the *Pescone*, and then the imposing *Sassina Viaduct*.

28½ M. *Orta Novarese*, also the station for *Miasino*.

The railway-station lies about 1 M. above Orta. On leaving it we turn to the left, pass below the railway, and proceed in a straight direction. About halfway to the town we pass the *Villa Crespi*, in a Moorish style, beyond which a guide-post points to the right to the *Monte d'Orta* and the (¼ hr.) *Alb. Belvedere*.

Hotels. *ALB. BELVEDERE*, on the W. slope of the *Monte d'Orta*, with fine view, R. 3, D. 4 fr. (Engl. Ch. Serv. in summer). — *ALB. SAN GIULIO*, *ALB. ORTA*, both well spoken of, in the Piazza, by the lake, 1¼ M. from the railway-station; *HÔT. PENS. GARIBALDI*, at the rail. station. — *Boats* for hire at the Piazza.

The little town of *Orta* (1029 inhab.) consists mainly of a Piazza, open on the side next the lake, one long narrow street, and a number of villas lining the road to the station. It lies opposite the small *Isola San Giulio*, at the S.W. base of the *Monte d'Orta* (1315 ft.), or *Sacro Monte*, a beautifully wooded hill, stretching out into the lake. The ascent of the *Sacro Monte* may be made either from a point halfway between the town and the station (see above) or from the Piazza, through the grounds of the *Villa of Marchese Natta* (50 c.). In the 16th cent. 20 chapels were erected here in honour of St. Francis of Assisi, each containing a scene from his history in painted lifesize figures of terracotta, with a background 'al fresco'. The best groups are in the 15th, 16th, and 20th chapels; in the last is represented the canonisation of the saint (fee for adm. to each chapel, 20-30 c.). Various points on the hill command charming surveys of the lake, while the panorama from the Campanile at the top (50 c.) includes the snowy *Monte Rosa*, rising above the lower hills to the W.

A boat to the *Isola San Giulio* and back costs 1½ fr. The ancient church here was founded, according to the legend, by St. Julius, who came from Greece in 879 to convert the natives, and has been frequently restored. It contains reliefs, old frescoes, and a Romanesque pulpit. In the sacristy are a Madonna by Gaudenzio Ferrari and some old vestments, while the crypt, below the high-altar, contains a shrine of silver and crystal, with the body of St. Julius.

Picturesque Excursions may be made from Orta to the (1 hr.) *Madonna della Becciola* (1565 ft.), situated on the hill above the station, to the

W., and to the (1¼ hr.) *Castello di Buccione* (see below; boat to Buccione 1½ fr.), to the S., both points commanding good views. By *Pella* (see below) to (½ hr.) *Also*, with extensive granite-quarries (branch-railway from Gossano, see below), and to (1 hr.) the *Madonna del Sasso* (2080 ft.), the pretty church of the hamlet of *Boletto*, on a lofty cliff, commanding a fine view. — The *Monte Mottarone* may be ascended from Orta in 4-5 hrs. viâ *Carcegna*, *Armeno* (carr. practicable to this point; beyond it ox-carts), and *Cheggino* (see p. 182; arrows on the houses, 'al Mottarone' or 'al Mergozzolo'); guide 6, donkey 10 fr.; over the Mottarone to Baveno or Stresa, 10 and 15 fr.

Beautiful views of the lake as we proceed. In the centre lies the island of San Giulio (p. 183), and on the steep cliffs of the W. bank is the church of *Madonna del Sasso* (see above). Beyond (30½ M.) *Corconio* the train traverses a cutting on the W. side of the *Castello di Buccione*, a conspicuous old watch-tower at the S. end of the lake. — 33½ M. *Gossano* (1204 ft.), a considerable village (branch-line to *Also*, see above). We now traverse the fertile *Val d'Agogna*. 36½ M. *Borgomanero*, 7½ M. to the S.W. of Arona (p. 169). — 46½ M. *Momo* (1205 ft.).

56 M. *Novara*, see p. 62. From *Novara* to *Milan*, railway in 1-1½ hr., see p. 64; to *Laveno* in 1¼-2 hrs., see pp. 171, 170.

FROM ORTA OVER THE COLMA TO VARALLO, 4½ hrs. (donkey 6, to the Colma 3 fr.; guide, 5 fr., unnecessary). On the W. bank of the lake, opposite Orta, the white houses of *Pella* (1000 ft.; *Pesce d'Oro*, unpretending) peep from amidst chestnuts and walnuts (reached by boat from Orta in 20 min.; fare 1 fr.). We now follow the road leading along the slopes above the W. bank, and then a footpath leading to the left to (1 hr.) *Arola* (2015 ft.). At *Arola* we obtain a fine retrospect of the lake of Orta. We turn to the left 5 min. beyond the village, descend a little, and then keep on for ½ hr. on the same level, skirting the gorge of the *Pellino*, which here forms a pretty waterfall. We next ascend through wood, between weather-beaten blocks of granite, to the (¾ hr.) wooded *Colle della Colma* (3090 ft.). An eminence to the left commands a splendid view, embracing *Monte Rosa*, the lakes of Orta and Varese, and the plain. In descending (to the right), we overlook the fertile *Val Sesia*, with its villages. The path leads through groves of chestnuts and walnuts to (¾ hr.) *Civiasco* (2350 ft.; several Cantine), whence a fine new road (short-cut by the old path to the left), affording a magnificent view of *Mte. Rosa*, winds down to (¾ hr.) —

Varallo. — *Hôtels.* *ITALIA*, with garden, R. 2½-3, déj. 3, D. 4 (both incl. wine), pens. 7-8 fr. (closed Dec.-March); *POSTA*, R. 3-5, B. 1½, déj. 2½, D. 4, pens. 6-8 fr., both very fair. — *FAMOTI*, *OROSI BIANCHI*.
 POST OFFICE in the *Palazzo di Città*.

Varallo (1480 ft.), with 4285 inhab., the terminus of the railway from *Novara* (p. 64) and the capital of the *Val Grande*, is finely situated at the junction of the *Mastellone* with the *Sesia*, which descends through the *Val Grande* from *Monte Rosa*.

The *Piazza Vitt. Emanuele*, at the entrance to the town from the

station, is embellished with a monument to Victor Emmanuel II., by Gins. Antonini (1862). Behind the high-altar of the collegiate church of *San Gaudenzio* is a picture in six sections (Marriage of St. Catharine, Pietà, and Saints) by *Gaud. Ferrari* (ca. 1471-1546), a native of the neighbouring Val Duggia. The church of *Santa Maria delle Grazie*, at the approach to the Sacro Monte, contains a series of 21 *Scenes from the life of Christ (1507-13; rood-screen) and other frescoes (left aisle) by this master, while there is also an Adoration of the Child by him over the portal of the church of *Santa Maria di Loreto*, about $\frac{3}{4}$ M. from the village. A marble statue of Ferrari (1884) stands in the Piazza Ferrari.

The building of the *Società per l'Incoraggiamento alle Belle Arti*, in the Via del Santuario, contains a small picture-gallery and some natural history collections. In the Piazza Nuova is the reading-room of the Varallo branch of the *Italian Alpine Club* (strangers welcome). — On the Mastallone bridge is a statue of *General Giacomo Antonini* (1891). Beyond the bridge are the **Stabilimento Idroterapico*, a large and well-equipped hydropathic (open from May 1st to Oct. 15th; pens. 9-11 fr.), with a swimming-bath, and the *Cotonificio Cuorgnè-Varallo*, a cotton-spinning mill.

The **Sacro Monte (Santuario di Varallo; 1906 ft.)*, a frequented pilgrim-resort, rising in the immediate vicinity of the town, is ascended from *Santa Maria delle Grazie* (see above) in 20 min. by a paved path shaded by beautiful chestnuts, and commands a delightful view. This **Nuova Gerusalemme nel Sacro Monte di Varallo* was founded in 1486 by Bernardino Caimi, a Milanese nobleman and Franciscan monk, with the sanction of Pope Innocent VIII.; but as a resort of pilgrims it did not become important until after the visits of Cardinal Borromeo (p. 189). — On the top of the hill and on its slopes are a church and 45 CHAPELS, or oratories, containing scenes from sacred history in painted lifesize figures of terracotta, with supplementary frescoes, beginning with the Fall in the 1st chapel, and ending with the Entombment of the Virgin in the 45th. These are the work of Gaudenzio Ferrari (No. 5. The Magi, *88. Crucifixion), his pupil *Bern. Lanini*, *Tabacchetti* (d. 1615), *Morassone*, *Giov. d'Enrico d'Alagna* (d. 1644), and other more modern and less gifted artists. The handsome CHURCH, built by Pellegrino Tibaldi after 1578 at Card. Borromeo's expense, has a modern façade. In the dome is a plastic representation of the Assumption, with about 150 figures, by *Boschi* and *Volpini* of Milan. On the top, adjoining the church, are the *Albergo-Funston Alpina* and a *Café*.

30. From Milan to Genoa via Pavia and Voghera.

93 M. RAILWAY in $8\frac{1}{4}$ - $7\frac{1}{2}$ hrs. (fares 17 fr. 55, 12 fr. 25, 7 fr. 80 c.; express 19 fr. 80, 13 fr. 50 c.); to Pavia, $22\frac{1}{2}$ M., slow train in 1 hr. (fares 4 fr. 20, 2 fr. 80, 1 fr. 80 c.). Passengers between Milan and Pavia may not use the express trains, except in the morning from Milan to the Ceresara. — In winter the 'train de luxe' from Vienna to Cannes traverses this route (from Milan to Genoa, 8 hrs.; fare 23 fr. 75 c.).

From Milan to ($17\frac{1}{2}$ M.) *Certosa*, see p. 143.

$22\frac{1}{2}$ M. Pavia. — Railway Stations. 1. *Stazione Centrale* (Pl. A, 2), the main station, 4 min. beyond the Porta Cavour. 2. *Stazione Porta Garibaldi* (Pl. D, 8), for the line to Cremona (and Mantua).

Hotels. *CROCE BIANCA* (Pl. a; B, 5), Corso Vittorio Emanuele, E. 2-4.

omn. $\frac{1}{2}$ fr.; *TRE R.* (Pl. b; B, 8), same street. — *Caffè Demetrio*, Corso Vittorio Emanuele. — *Trattoria del Mercato*, Via Varese 4, on the S. side of the Mercato Coperto (p. 187).

Post & Telegraph Office in the Mercato Coperto.

Cab per drive 80 c., per hour 1 fr., at night 1 fr. 20 or 1 fr. 50 c. — **OMNIBUS** from the Stazione Centrale to the *Via Mazzini* (Pl. C, 3), 10 c. — **STRAK TRAMWAY** to Milan (comp. p. 114), starting from the Piazza Petrarca (Pl. B, 2).

Chief Sights ($\frac{1}{2}$ day) San Michele; Covered Bridge; University; Castello; San Pietro in Ciel d'Oro; Santa Maria di Canepanova.

Pavia (250 ft.), with 33,922 inhab., capital of the province of the same name, the see of a bishop, and the seat of a university, is situated near the confluence of the *Ticino* and the *Po* and is connected with Milan by the *Naviglio di Pavia* (p. 115). Of the numerous towers, which won for it the title of 'Citta delle Cento Torri', and of the churches, which are said to have numbered 165 in the 14th cent., only a few now remain; but parts of the ancient ramparts and bulwarks still attest the ancient importance of the town.

Pavia is the *Ticinum* of the ancients, subsequently *Popia*, and was the capital of the Lombards from 572 to 774. In the middle ages it was the faithful ally of the German emperors, until it was handed over in 1380, by Emp. Charles IV., to *Galeazzo II. Visconti* (p. 111), as imperial vicar. — The battle of *Pavia*, at which *Francis I.* of France was defeated and taken prisoner by *Lannoy*, general of Charles V., took place in the park of the castle on 24th Feb., 1525.

Leaving the railway-station, we enter the *CORSO CAVOUR* (Pl. A, B, 3) through the *Porta Cavour* (in a wall to the right is the statue of a Roman magistrate), and following the *Via Rossolaro* to the right reach the *Piazza del Duomo*.

THE CATHEDRAL (Pl. B, 3), begun in the early-Renaissance style by *Cristoforo Rocchi* in 1488 on the site of two churches of the Lombard period and continued with the co-operation of *Amadeo* and *Bramante*, but never completed, is a vast 'central' structure (comp. p. lxiv) with four arms. The façade (1898) and the dome (300 ft. high) are modern.

In the INTERIOR are altar-pieces by *Gianpietrino* (1521; in the original frame). *Bern. Gatti* (Madonna with the rosary, 1531), *Giov. Batt. Crespi*, *Daniele Crespi*, and *Fed. Faruffini* (1851). In the crypt is the handsome marble altar (by *Tomm. Orsolino*, 1653) of St. Syrus (2nd cent.), who, according to the legend, was first bishop of *Pavia*.

Adjoining the church to the left rises the massive *Torre Maggiore* (256 ft. high), a tower mentioned as early as 1330; the top story was begun in 1583 by Pellegrino Tibaldi.

We may now proceed to the *CORSO VITTORIO EMANUELE* (Pl. B, 1-4), a street intersecting the town in a straight direction from N. to S., from the *Porta di Milano* to the *Porta Ticinese*, and leading to the *Covered Bridge* (14th cent.; a pleasant promenade with picturesque view) over the *Ticino*. A chapel stands on the bridge, half-way across.

SAN MICHELE MAGGIORE (Pl. C, 4), to which the third side-street to the right leads (coming from the bridge), a basilica of the Lombard period, dates in its present Lombard-Romanesque form



from the latter part of the 11th century. The façade is adorned with numerous reliefs in sandstone, in ribbon-like stripes, and a curious gabled gallery.

The vaulted INTERIOR, restored in 1860-75, is supported by eight pillars, from which rise double round arches. Over the centre of the transept rises an octagonal dome. The pillars of the nave bear traces of ancient frescoes. The tomb of Mart. Salimbène, in the crypt, is attributed to *Giov. Ant. Amadeo* (1491).

Near the middle of the Corso Vitt. Emanuele is the *Mercato Coperto* (Pl. B, 3), built by Balossi in 1881-82. Behind it, in the Piazza del Popolo, is a monument, by Enrico Cassi (1900), to the *Cairóli Family* of Pavia: Adelaide Cairóli entrusts a banner to her three sons, illustrious in the war of independence; in front, to the left, is Benedetto Cairóli (1825-89), the statesman.

In the N. part of the Corso Vitt. Emanuele, to the right, stands the UNIVERSITY (Pl. B, C, 2, 3), founded by Galeazzo II. Visconti in 1361 on the site of a school of law, which had existed here since the 11th century. The present imposing building, begun in 1490 under Lodovico il Moro, was greatly extended about 1770 by *Gius. Permarigi*. The handsome quadrangles are embellished with memorial tablets, busts, and monuments of celebrated professors and students. In the second court are a statue of Volta, by *Ant. Tantarini* (1878), and memorial reliefs of professors. In the library (ca. 200,000 vols.) are preserved some of the ashes of Columbus (comp. p. 78), who was a student at Pavia.

The Corso next leads in a N. direction, past the Piazza d'Italia, with a statue of *Italia* (Pl. 11), to the Piazza Castello, with a monument to Garibaldi, by Pozzi, and to the old CASTLE (Pl. C, 2), erected by Galeazzo II. about 1360, now used as a barrack, and containing a handsome court of the 14th cent. (adm. by permission of the officer on guard).

The Via Luitprando leads to the N.W. of the Piazza Castello to the old monastic church of SAN PIETRO IN CIEL D'ORO (Pl. B, 2). This building, originally Lombardic but rebuilt about 1100 in the Lombard-Romanesque style, was restored in 1875-99 by *Ang. Savoldi*. The exterior of the choir should be noticed.

INTERIOR. In the high choir is the sumptuous *Arca di Sant'Agostino*, adorned with 95 statuettes and 60 reliefs, executed by *Bontino da Campione* or some other of the *Campionesi* after 1362. On the sarcophagus is the recumbent figure of St. Augustine, whose relics were brought from Sardinia to Pavia under King Luitprand (713-744). — The choir-apse has modern frescoes by *Loverini* and *Bernardi*. — The double-aisled crypt rests upon 24 columns.

The Via Pietro Carpanelli leads to the S.E. of the Piazza Castello to the Gothic church of *San Francesco* (Pl. C, 2, 3), of the 13th cent., with a modernized interior. The rich brick façade was restored in 1897. — In the vicinity stands the *Collegio Ghislieri* (Pl. C, 3), founded in 1569 by Pius V. (Ghislieri), a colossal bronze statue of whom has been erected in the piazza in front.

In the Via Defendente Sacchi, a little to the S., is the church

of *Santa Maria di Canepanova* (Pl. 6; C, 3), a small dome-covered structure designed by Bramante (1492), with a passage round the top. — Three ancient *Brick Towers* rise in the vicinity.

The *Via Roma*, to the W. of the university, terminates in the *Piazza del Carmine*, with the Gothic church of *Santa Maria del Carmine* (Pl. B, 3), a brick edifice of fine proportions, flanked with chapels, and dating from 1390.

At the S. end of the *Piazza Petrarca*, to the right, is the *Palazzo Malaspina*, now the *Museo Civico* (Pl. 15; B, 2); open daily (fee; MS. catalogue). On the ground-floor are national relics and memorials. On the first floor are a collection of about 450 paintings, some fine engravings, etc. Among the paintings (2nd room on the right) are: *Carlo Crivelli*, The napkin of St. Veronica; 58. *Ant. da Messina*, Portrait (retouched); 60. *Correggio*, Holy Family, an early work (much damaged); 68. *B. Luini*. Fragment of a fresco; 74. *Fra Bartolomeo*, Holy Family.

In a side-street (*Vicolo San Zeno*) are busts of Boethius and Petrarch. Tradition points this out as the place in which *Boethius*, confined by the Emperor Theodoric, composed his work on the 'Consolation of Philosophy'. *Petrarch*, with his daughter and son-in-law, frequently visited the palace as the guest of Galeazzo II. His grandson, who died at the Pal. Malaspina, was interred in the former church of San Zeno. A short poem of Petrarch in allusion to this event, in six Latin distiches, is one of the many inscriptions on the wall opposite the entrance.

To the W. of the town, $\frac{1}{2}$ M. outside the *Porta Cavour*, lies the church of *San Salvatore*, founded in the 7th cent. under King Aribert, but entirely rebuilt in the 15-16th centuries. — About $\frac{1}{2}$ M. farther on is the church of *San Lanfranco* (formerly *Santo Sepolcro*), dating from the 12th cent.; it contains the sarcophagus of Bishop Lanfranco Beccari (d. 1198), by G. A. Amadeo (ca. 1470).

FROM PAVIA TO ALESSANDRIA VIA TORRE-BERRETTI AND VALENZA, 40 $\frac{1}{2}$ M., railway in ca. 2 $\frac{1}{2}$ hrs. (fares 7 fr. 55, 5 fr. 30, 3 fr. 45 c.). The line crosses the Ticino and intersects the broad plain of the Po, in a S.W. direction. Unimportant stations. — *Torre-Berretti*, see p. 171; *Valenza*, see p. 171.

FROM PAVIA TO CREMONA (Mantua), 48 M., railway in 2 $\frac{3}{4}$ -3 $\frac{1}{2}$ hrs. (fares 8 fr. 60, 6 fr. 5, 3 fr. 90 c.). — The line intersects the fertile plain watered by the Po and the Olona. — 9 $\frac{1}{2}$ M. *Belgioioso*, with a handsome chateau. — 27 M. *Casalpusterleno*, where the line unites with that from Piacenza to Milan (p. 334). — 30 M. *Codogno* (9000 inhab.) possesses large cheese-manufactories (to Piacenza, see p. 334). Near (34 $\frac{1}{2}$ M.) *Pisignattone*, a fortified place, the *Adda*, which is here navigable, is crossed. — 46 M. *Cremona* (p. 189). To Treviglio (Milan and Bergamo) and Mantua, see p. 189; to Brescia, see p. 192.

FROM PAVIA TO STRADELLA, via *Bressana-Bottarone* (see below), 20 M., railway in 1-1 $\frac{1}{2}$ hr. *Stradella*, see p. 333.

From Pavia to *Vercelli*, see p. 171.

The RAILWAY TO GENOA crosses the Ticino by a bridge $\frac{1}{2}$ M. long, and almost immediately afterwards, beyond (26 M.) *Cava Manara*, it crosses the Po. At (31 M.) *Bressana-Bottarone* diverges the above-mentioned branch to *Stradella* (p. 333). 33 $\frac{1}{2}$ M. *Lungavilla*.

38 $\frac{1}{2}$ M. *Voghera* (310 ft.; *Italia*), with 20,442 inhab., perhaps the ancient *Iria*, on the left bank of the *Staffora*, was once ferti-

led by Giangaleazzo Visconti. The ancient church of *San Lorenzo* was remodelled in 1600. From Voghera to *Placenza*, see p. 333.

The steam-tramway from Voghera to Stradella (p. 333) passes the village of ($4\frac{1}{2}$ M.) *Montebello*, famous for the battle of 8th June, 1800 (five days before the battle of Marengo). Here, too, on 20th May, 1809, the first serious encounter between the Austrians and the united French and Sardinian armies took place.

At (44 M.) *Pontecurone* we cross the impetuous *Curone* (dry in summer). Country fertile.

$49\frac{1}{2}$ M. *Tortona* (390 ft.; *Croce Bianca*), the ancient *Deriana*, a town of 17,914 inhab., on the *Scivia*. The *Cathedral*, dating from 1584, contains an ancient sarcophagus. Above the town are the ruins of a castle destroyed in 1155 by Frederick Barbarossa.

From Tortona a branch-railway runs to ($5\frac{1}{2}$ M.) *Castelnovo Scivia*, and a steam-tramway to *Sale* (p. 50).

From Tortona to *Turin* viâ *Alessandria*, see R. 11 c.

60 M. *Novi*, and thence to (93 M.) *Genoa*, see p. 50.

31. From Milan to Mantua viâ Cremona.

100 M. RAILWAY in $4\frac{3}{4}$ - $5\frac{3}{4}$ hrs.; fares 18 fr. 80, 18 fr., 8 fr. 40 c. (to Cremona, 60 M., in $3-4\frac{1}{4}$ hrs.; fares 11 fr. 30, 7 fr. 90, 5 fr. 15 c.). Carriages are changed at Treviglio and Cremona.

From Milan to (20 M.) *Treviglio*, see p. 198. Our train diverges here from the main line to the S. E. — $24\frac{1}{2}$ M. *Caravaggio* (365 ft.), a town of 8974 inhab., with the pilgrimage-church of the *Madonna di Caravaggio*, was the birthplace of the painter Michael Angelo Amerighi da Caravaggio (1569-1609). It is connected with Monza by a steam-tramway (p. 148).

$33\frac{1}{2}$ M. *Crema* (240 ft.; *Alb. Pozzo*), an industrial town (9602 inhab.) and episcopal residence, with an ancient castle. The *Cathedral* has a fine Romanesque façade, and contains a painting (SS. Sebastian, Christopher, and Rochus) by Vinc. Oiverchio (2nd altar on the left). — About $\frac{3}{4}$ M. from the town stands the circular church of *Santa Maria della Croce*, with effective subsidiary buildings in brick, built about 1490 by Giov. Batt. Battaglio of Lodi, under the influence of Bramante. The interior, octagonal in form, is adorned with paintings by *Campi*.

On the *Oglio*, 5 M. to the E. of *Cremona*, lies the little town of *Soncino* (275 ft.), the terminus of a steam-tramway from Milan viâ Lodi and *Crema* (p. 334), and connected by similar tramways with Bergamo and Brescia (pp. 197, 208). It contains a handsome *Castello*, built in 1488-75 by Bea. Ferrini for Galeazzo Maria Sforza. The *Palazzo Viola*, with a tasteful terracotta façade, and the church of *Santa Maria delle Grazie* (founded in 1482), with frescoes by Giul. and Bern. Campi, are also interesting. — The *Palazzo Barbi*, at *Forre Pallavicini*, on the *Oglio*, 8 M. to the W., has a charmingly painted interior, due to the Campi.

40 M. *Castelleone*; 45 M. *Sorstina*; $54\frac{1}{2}$ M. *Olmeneta* (p. 192).

60 M. *Cremona*. — The Railway Station is outside the Porta Milano (Pl. C, 1). — *Hotels*. *CARTELLO ED ITALIA* (Pl. a, E, S), *Corse Campi*, R. $2\frac{1}{2}$ fr., very fair; *ROMA*, *Via Giuseppe Massini* (Pl. F, S), R. 2-2½ fr.; *Pavona*, *Via Beccaria Vecchia*, plain. — *Caffè*. *Roma*; *Sorstina*.

Post & Telegraph Office (Pl. E, F, 8), Piazza Roma. — **Ochs.** Per drive in the town $\frac{1}{2}$, per $\frac{1}{2}$ hr. 1, each addit. $\frac{1}{2}$ hr. 1 fr.; from the station to the town 1 fr., at night 1 fr. 20 c. Luggage free.

Cremona (155 ft.), the capital of a province and an episcopal see, with 36,848 inhab., lies in a fertile plain on the left bank of the Po, and carries on considerable silk-manufactures.

The original town was wrested by the Romans from the Gallic Cenomani and colonised by them at the beginning of the second Punic war (B.C. 218). It became one of the most flourishing towns in E. Italy, but in 70 A.D., during the civil wars, it was reduced to ruins by the Emp. Vespasian, who, however, afterwards restored it. 'Bellus exteris intacta civilibus infelix' is the summary of its history by Tacitus. The Goths and Lombards, especially King Agilulf, as well as the subsequent conflicts between Guelphs and Ghibellines, did great damage to the town. Cremona espoused the cause of Frederick Barbarossa against Milan and Crema, and subsequently came into the possession of the Visconti and of Francesco Sforza (p. 111), after which it belonged to Milan. On 1st Feb., 1702, Prince Eugene surprised the French marshal Villeroi here and took him prisoner. In 1799 the Austrians defeated the French here.

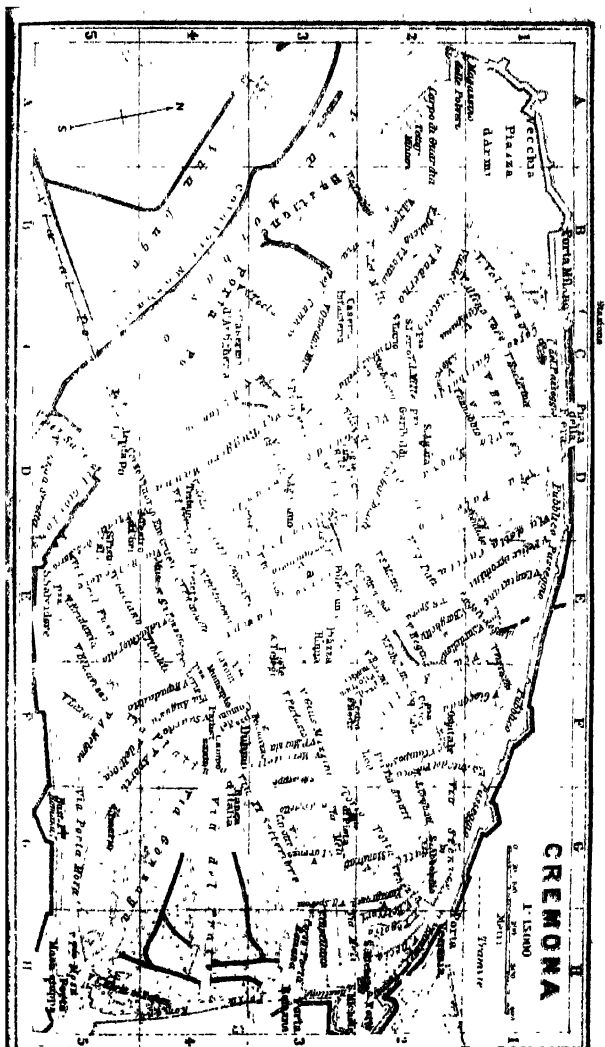
The manufacturers of the far-famed VIOLINS and VIOLAS of Cremona were *Andrea Amati* (ca. 1510-80) and *Niccolò Amati* (1596-1684), *Antonio Stradivari* (1644-1724) and *Giuseppe Ant. Guarneri* (1683-1745).

PAINTING. *Boccaccio Boccaccino* (ca. 1460-1518), who for a time seems to have belonged to the circle of Giov. Bellini (p. 268), in Venice, is generally regarded as the founder of the Cremona school of painting. The frescoes of his assistants *Attobello Melone* and *Gian Franc. Bembo* show the influence of Romanino (p. 200) and Pordenone (p. 218), who worked side by side with them in the cathedral. The traditions of Boccaccino were continued by his son, *Camillo Boccaccino*, and by *Galeazzo Campi* (d. 1586). The younger *Campi*, *Giulio* and *Antonio*, were mainly subject to the sway of Giulio Romano. Cremona was the birthplace of *Sofonisba d'Anguisciola* (1535-1628), who, like her five sisters, practised the art of painting, and was highly esteemed by her contemporaries. She afterwards retired to Genoa, and even in her old age attracted the admiration of Van Dyck.

In the **PIAZZA DEL COMUNE** (Pl. F, 4) rises the *Torrazzo*, a tower 397 ft. in height, erected in 1261-84, and connected with the cathedral by a series of loggæ. Extensive view from the top. — Opposite the tower is the Gothic **Palazzo Pubblico* (now the *Municipio*) of 1245 (restored), containing a few pictures by masters of the Cremona school and a rich marble chimney-piece by Pedone (1502). Adjacent is the Gothic *Palazzo de' Gonfalonieri* or *de' Giureconsulti*, of 1292.

The ***CATHEDRAL** (Pl. F, 4), a vaulted structure in the Romanesque-Lombard style, erected in 1107-90, has a rich main façade embellished with columns (partly remodelled in 1491) and tasteful brick façades on the transepts, especially the S.

The **INTERIOR** with its aisles, and transepts also flanked with aisles, is covered with frescoes by *Boccaccio Boccaccino* (ca. 1508-18), *Romanino* (1518-20), *Pordenone* (1520-22), and later masters of the Cremona School, such as *Camillo Boccaccino*, *Attobello Melone*, *Pietro* and *Gian Franc. Bembo*, the *Campi*, and *Gatti*. Over the arches of the nave, on both sides, are long series of frescoes. Left wall, above the first four arches: *Boccaccio Boccaccino*, Life of the Virgin, in eight scenes; 5th arch, *Gian Francesco Bembo*, The Magi, and Presentation in the Temple; beyond the organ, *Attobello Melone*, Flight into Egypt, and Massacre of the Innocents; above the last arch, *Boccaccino*, Christ teaching in the Temple. The colossal figures of Christ and four saints in the apse are also by *Boccaccino*. Right wall:



Melone, Last Supper, Christ washing the Disciples' feet, Christ on the Mt. of Olives, Christ taken by the soldiers, Christ before Calaphas; above the 4th and 6th arches, *Romanino*, *Christ led out to be crucified, Scourging of Christ, Crown of Thorns, Ecce Homo; above the last three arches, towards the façade, *Pordenone's* three celebrated *Passion Scenes: Christ before Pilate, Christ and St. Veronica, Christ nailed to the Cross. On the front wall, a colossal Crucifixion and Entombment by *Pordenone*. — The two pulpits are embellished with reliefs from an old altar, by *Amadeo* (1482). — The choir contains fine Renaissance stalls by *Giov. Maria Platina* and *Pietro dalla Tarsia* (1482-90). The high-altar-piece (Assumption) is by *Bern. Gatti*. The chapel of the Host (1599), to the right of the choir, is elaborately frescoed by the Campi. — In the right transept stands the sarcophagus of SS. Peter and Marcellinus, by *Bened. Brissico* (1507). The frescoes, by *Giulio Campi*, represent the history of Esther. — First Chapel to the right: altar-piece by *Pordenone*, Madonna between two saints.

In the vicinity are the octagonal *Battistero* (Pl. F, 4) of 1167, and the *Campo Santo* (Pl. F, 4), in the pavement of which are curious old mosaics (Hercules and Nessus; Piety wounded by Cruelty; Faith tearing out the tongue of Discord, etc.).

The adjacent *Piazza Roma* (Pl. E, F, 3) is laid out with gardens (music on Sun. and Thurs. evenings).

A few hundred yards to the N.W. of the Piazza Roma, in the Via Ugoni Dati (Pl. E, 2), stands the old *Palazzo Dati*, erected about 1580 in the baroque style and now a hospital. The court is very fine. To the E., at No 7 Corso di Porta Venezia, is the *Monte di Pietà* (Pl. G, 2, 3), dating from the 15th century. The elegant brick façade is embellished with a charming frieze of Nereids, coats-of-arms, and portrait-heads, and in the court is a frieze of Barchantes. — Farther on, near the Porta Venezia (p. 192), is the church of *Sant' Abbondio* (Pl. G, 2), with an early work (1527) of Giulio Campi (Madonna with SS. Nazarius and Celsus) and a Coronation of the Virgin, by Altobello Melone. In the sacristy are some cabinets by G. M. Platina.

From the Municipio the Via Ala Ponzone leads to the W. to the *Palazzo Reale* (formerly *Ala di Ponzone*), which contains the interesting *Museo Civico* (daily 9-3, except Sun.).

On the Staircase are sculptures, portions of frescoes, etc. — *First Floor*. From an Anteroom, with drawings and small paintings, we pass through a handsome Renaissance doorway to Room I., which contains enamels, bronzes, miniatures, book-bindings, ivory carvings, and terracottas. — Room II. Medals and plaquettes; also Trinity, by *Vinc. Civerchio*, and other paintings. — Room III. Paintings: *Camille Boccaccino*, Madonna and two saints; *Gian Fr. Bembo*, Madonna; *C. Crivelli*, San Nicolò of Tolentino (retouched); *Boccaccino Boccaccino*, Madonna enthroned with SS. Anthony of Padua and Stephen (1518); *Gal. Campi*, Madonna and two saints. — Room IV. *Lor. de' Credi* (?); Madonna. — In the following rooms are works by early Netherlandish masters (*B. van Orley*, Madonna), paintings of the 17-18th cent., sculptures, etc.

In front of the museum is a *Marble Statue of Amilcare Ponchielli* (1834-86), a native of the district and composer of 'Gioconda', by Pietro Bordini (1892). — Farther up the Corso Vitt. Emanuele, in the second cross-street to the left, is the church of *SAN PIETRO AL PO* (Pl. E, 5), built in 1549-70 by Ripari. Over the third altar to the left, Madonna and four saints, by *Gian Franc. Bembo* (1624). The rich ceiling-decorations are by *Ant. Campi* and other masters.

In *SANT' AGOSTINO* (Pl. D, 3), a church of the 14th cent., with aisles and barrel-vaulting: first chapel on the right, Pietà, by

Giulio Campi; last side-altar but one, Madonna and two saints by *Perugino* (1494); left, between the 3rd and 4th altars, portraits of Francesco Sforza, and between the 4th and 5th, of his wife Bianca Maria Visconti, frescoes (retouched) by *Bonif. Bembo* (15th cent.).

The Via Guido Grandi (passing on the right the small church of *Santa Margherita*, built and painted by *Giulio Campi*, 1548; and, farther on, to the left, No. 1, the *Palazzo Trecchi*, in the early-Renaissance style) leads hence to the Piazza Garibaldi (Pl. C, D, 2), with a *Monument of Garibaldi*, by Malfatti, and the church of *SANT' AGATA* (by the entrance-wall, Monument of Franc. Trecchi, in the Renaissance style, by *Gian Cristoforo Romano*, 1502; beside the high-altar, four large frescoes by *Giulio Campi*, painted in 1536 in the style of Pordenone). From the piazza the Corso Garibaldi leads to the N.W. to the Porta Milano (Pl. C, 1) and the station. — Near the gate, adjoining the church of *San Luca* (right), is the *Cappella del Cristo Risorto*, a tasteful brick edifice of the early Renaissance (1503); the interior, renewed in the baroque style, contains frescoes of 1590.

Not far from the Porta Milano, in the Via Bertesi, stands the *Pal. Crotti* (formerly *Raimondi*), an early-Renaissance structure, containing sculptures by Pedone. On the W. side of the Via Palestro (Pl. D, 1) is the *Pal. Stanga*, with a baroque façade and a fine colonnade of the early Renaissance.

About 1½ M. to the E. of the Porta Venezia (Pl. H, 2), near the Mantua road, is the church of **San Sigismondo*, with frescoes and pictures by *Boccaccio Boccaccino*, the younger *Campi*, and other Cremonese masters; altar-piece by *Giulio Campi* (1610), Madonna with saints, and below, Francesco Sforza and his wife, founders of the church. S. Sigismondo is a station on the steam-tramway from Cremona to Casalmaggiore (p. 188). — Near the village of *Le Torri* lies the beautiful *Villa Sacerdoti*.

FROM CREMONA TO BRESCIA, 31½ M., railway in 1½-1¾ hr. (fares 5 fr. 85, 4 fr. 15, 2 fr. 65 c.). — 7 M. *Olmeneta*, see p. 189. The other stations are unimportant. — 31½ M. *Brescia*.

FROM CREMONA TO PIACENZA (steam-tramway 4-5 times daily in 1¾ hr.) The road intersects the plain on the right bank of the Po, after crossing the river with its numerous islands, and at *Caorso* crosses the river formed by the *Chiavenna* and *Riglio*. At *Roncallia* we cross the *Nure* and proceed to the W. to *Piacenza* (p. 384).

From Cremona to *Paria*, see p. 188.

The first station of note beyond Cremona is (79 M.) *Piadena*, the junction of the Brescia and Parma line (p. 198).

81 M. *Bozzolo*, with an old castle of a collateral branch of the Gonzagas (p. 236). Before reaching (88 M.) *Marcavia* we cross the *Oglio*. — 93½ M. *Castellucchio*.

About 2½ M. to the E. of Castellucchio, 5 M. from Mantua, is the church of *Santa Maria delle Grazie*, founded in 1890, a famous resort of pilgrims, containing curious votive offerings in the form of lifelike figures in wax, bearing the names of 'Charles V.', 'Ferdinand I.', 'Pope Pius II.', the 'Comaendable de Bourbon', etc. Also a few monuments.

The train now crosses the *Mincio*. — 100 M. *Mantua*, see p. 235.



32. From Milan to Bergamo.

33½ M. RAILWAY in 1¼-2 hrs. (fares 6 fr. 30, 4 fr. 40, 2 fr. 80 c.)
Finest views to the left

From *Milan* to (20 M.) *Treviglio*, see p. 198. Our line here diverges to the N.E. — 26 M. *Verdello*, 33½ M. *Bergamo*.

Bergamo. — **Hotels.** ALB. REALE ITALIA, Via Venti Settembre (Pl. C, 5), R. 2½-3½, B. 1½, déj. 3, D. 5, pens. 10, omn. ¾ fr., very fair, CONCORDIA, Viale della Stazione (Pl. D, 5, 6), well fitted up, with a trattoria and a garden, R. 2-3 fr.; ALB. E RISTORANTE COMMERCIO, PIAZZA Cavour 14; CASTELLO D'ORO, Viale della Stazione, R. 2-3 fr., all four in the new town, the last two unpretending. — In the old town: ALBERGO E RISTORANTE DEL SOLE, Piazza Garibaldi, unpretending.

Cafes. *Centrale*, *Nazionale*, both in the Piazza Vittorio Emanuele (Pl. D, 5) *Walker*, Piazza Garibaldi, all three unpretending. Beer at the *Gamberino*, Piazza Vitt. Emanuele.

Cabs, per drive 1, per hr. 2½ fr. — **Tramway** from the Porta San Bernardino (Pl. C, 6) by the Via Venti Settembre, the Piazza Vitt. Emanuele, and the Piazza Ponizetti to the Porta Santa Caterina (Pl. E, 2). Fare 10 c. — **Electric Tramway** from the railway-station via the Piazza Vitt. Emanuele to the lower station of the Cable Railway — **A Cable Tramway** (*Funicolare*, Pl. C, 3) connects the lower town with the upper town; the lower station is in the Strada Vitt. Emanuele ½ M. from the Piazza Vitt. Emanuele. Fare 15 c.

Bergamo (820-1200 ft.), the ancient *Bergomum*, a Milanese town from 1264 to 1428 but after that Venetian until 1797, now a provincial capital and episcopal see, with 46,861 inhab. (suburbs included), lies at the junction of the *Valle Brembana*, watered by the *Brembo*, and the *Valle Seriana*, named after the rapid *Serio* (another affluent of the *Adda*). This is one of the busiest of the smaller trading and manufacturing towns in Italy, although its once famous fair (*Fiera di Sant' Alessandro*, middle of August to middle of September) has lost its importance. The town consists of two distinct parts, the *Città Alta*, picturesquely situated on hills and strongly fortified by the Venetians in 1561-88, and the much larger new quarters in the plain (*Borgo San Leonardo*, *Borgo Pignolo*, *Borgo San Tommaso*), with numerous cotton, silk, and other factories and an interesting piazza (*Fiera*; Pl. D, 4).

From the railway-station (Pl. D, E, 6) the broad Viale della Stazione leads to the PIAZZA VITTORIO EMANUELE (Pl. D, 5), with a statue of *Victor Emmanuel II.* by Barzaghi (Pl. 19). The Via Borfuro leads hence to the W. to *Sant' Alessandro in Colonna* (Pl. 5; C, 5), containing a fine *Assumption by Romanino (left transept). The church is named from the partly antique column in front of it, at which St. Alexander, tutelary saint of Bergamo, is said to have suffered martyrdom.

To the N.E., beyond the *Teatro Gaetano Donizetti* (Pl. 25; D, 5), is the PIAZZA DONIZETTI, with a monument by Franc. Jerace (1897) to *Gaetano Donizetti* (1798-1848), who was a native of Bergamo; the composer, seated upon an ancient Greek exedra, receives the inspiration of a Muse. — In the Via Torquato Tasso, on the N.

side of the Piazza, is the church of **San Bartolomeo** (Pl. 8; D, 4). Behind the high-altar is a large altar-piece by *Lor. Lotto*, **Madonna* surrounded by ten saints (1516). Fine choir-stalls by *Fra Damiano* (1520). — Farther on is —

Santo Spirito (Pl. 17; E, 4), the fine aisleless interior of which is in the early-Renaissance style, due partly to *Pietro Isabella*.

INTERIOR. Left, 1st chapel: *Previtali*, John the Baptist, surrounded by SS. Bartholomew, Nicholas of Bari, Joseph, and Dominic, the painter's masterpiece (1616). Left, second altar, large altar-piece by *Borgognone* (1508): Descent of the Holy Ghost, God the Father, Annunciation; on the left, The Baptist and St. Jerome; on the right, SS. Augustine and Francis. Right, 4th Chapel. *Lotto*, **Madonna* and four saints; above, angels in a glory (1521); 5th chapel, *Previtali*, *Madonna* and four saints (1525), Resurrection with four saints (finished by *Ag. da Caversogno*).

Farther on, in the Via di Pignolo, are *San Bernardino in Pignolo* (Pl. 10; D, 3), containing a *Madonna* and two saints, in fresco, by *Previtali* (1523; 2nd altar on the right), and a high-altar-piece by *Lotto*, **Holy Family* and four saints (1521), and *Sant' Alessandro della Croce* (Pl. 6, D 3; Moroni, *Madonna*; in the sacristy, *Lotto*, Trinity; Moroni, portrait; *Previtali*, Crucifixion, dated 1514). — The Via Nuova runs in a straight direction to the *Porta Sant' Agostino* (Pl. D, 2), while the Via di San Tommaso leads to the right to the *Accademia Carrara* (see p. 195).

An avenue of chestnut-trees named *Strada Vitt. Emanuele* (cable tramway, p. 193) connects the new town with the high-lying —

CITTÀ ALTA, the ramparts (*Bastioni*) of which have been converted into promenades and afford fine views of the plain of Lombardy and the Bergamasque Alps.

From the upper terminus of the cable-tramway we proceed straight on by the Via Gombito to (3 min.) the PIAZZA GARIBALDI, the former market-place, with the *Palazzo Nuovo* (Pl. 22; C, 2), in the late-Renaissance style, by *Scamozzi* (1611), but unfinished. The palace is now the Reale Istituto Tecnico Vitt. Emanuele. Opposite is the Library, in the Gothic *Palazzo Vecchio*, or *Broletto* (Pl. 23; C, 2), the groundfloor of which consists of an open colonnade, in which is the *Monument of Torquato Tasso* (whose father *Bernardo* was born at Bergamo in 1493). In the middle of the piazza is a *Bronze Monument of Garibaldi* (1886).

Behind the library is the Romanesque church of **Santa Maria Maggiore** (Pl. 16; B, C, 2, 3), of 1137, with ancient lion-portals by *Giov. da Campione* on the N. and S. To the right of the N. portal is the Cappella Colleoni.

The INTERIOR (usual entrance on the S. side) has been restored in a rich baroque style. It contains wall-paintings by *Parino da Nova* (see below; much injured), under Flemish tapestry, and fine Renaissance *Choir Stalls by *Franc. Capodiferno* (1522-32) and other artists (behind) and by *Giov. Belli* (1540-77, in front). The *Intarsia work in the central panels (usually covered) was partly designed by *Lor. Lotto*. In the chapel to the right of the choir: *Giov. Bosello*, Christ in glory. — In the right transept is a fresco, representing the tree of St. Bonaventura, by a follower of *Giotto* (1347). — The right aisle contains the partly restored tomb of *Car-*

dual Longo degli Alessandri (d. at Avignon, 1319), by Ugo da Campione, and the monument of the famous composer *Donizetti* (p. 193), by Vinc. Vela (1857). In the treasury (above the sacristy) are a large crucifix (5 ft. high) of the 13th century (?) and several works in niello.

The adjoining *Cappella Colleoni* (shown by the sagrestiano), erected by *G. A. Amadeo* in 1470-76 in the early-Renaissance style, has a lavishly sculptured façade, which, however, was probably much altered when the interior was modernized in 1774. The interior contains the tomb of the founder Bart. Colleoni (d. 1475; p. 804), begun by *G. Ant. Amadeo*, with reliefs from the life of Christ. On the top is the gilded equestrian statue of Colleoni by *Sixtus Stry* of Nuremberg (1501). To the right is the smaller, but beautiful monument of his daughter Medea (d. 1470), also by *Amadeo*, and originally in the church of Basella. Above the altar on the right are good sculptures; to the left, a Holy Family by *Angelica Kaufmann*; fine intarsia-work (covered), ceiling-paintings by *Tiepolo*.

The adjoining *Baptistery* (Pl. 3; on the right), by Giov. da Campione (1340), originally in Santa Maria Maggiore, was re-erected here in 1898. In the interior are reliefs of the Passion (key in the sacristy of the cathedral; fee 30-50 c.).

Opposite is the *Cathedral* (Pl. 13), built from designs by Vinc. Scamozzi in 1614 on the site of an earlier edifice. First altar to the left: Madonna and saints by *G. B. Moroni* (1576); behind the high-altar, a *Madonna, a late work of *Giov. Bellini* (1512; generally covered).

A little to the E. of the Piazza Garibaldi, in the Via Colleoni, is the *Luogo Pio Colleoni* (Pl. 4; C, 2), once the dwelling of Bart. Colleoni, who bequeathed it to the city for an orphanage in 1466. On the groundfloor are some frescoes by *Parino da Nova* and other masters of the 15th cent.; among them is an equestrian portrait of Colleoni (fee of 1/2 fr. to the keeper).

We now return to the station of the cable-tramway and proceed thence, to the left, through the Strada Porta Dipinta, passing the church of *Sant' Andrea*, which contains a Madonna enthroned with four saints, by *Moretto* (altar to the right; covered). Fine view. The street leads to a small and hilly piazza with the church of *San Michele al Pozzo Bianco* (Pl. 18, D 2; usually closed), which contains good frescoes by Lor. Lotto, representing the Annunciation and the Nativity and Marriage of the Virgin (chapel to the left of the choir; partly concealed by the altar-piece). — We may proceed to the right through the Via Osmano to the ramparts (p. 194), or continue to follow the Strada Porta Dipinta to the left to the *Porta Sant' Agostino* (Pl. D, 2), near which is the old Gothic church of the same name (now a barrack). — Just below the gate a footpath, lined with acacias, leads to the —

Accademia Carrara (Pl. 1; E, 2), situated a short way outside the Porta Santa Caterina (tramway, p. 193), a school of art with a *Picture Gallery (*Galleria Carrara*, *Gal. Morelli*, and *Gal. Lochis*; open daily, 10-4, adm. 1/2 fr.; on 1st and 3rd Sun. of each month, and daily from 30th Aug. to 18th Sept., 10-3, free; at other times, 1 fr.). Lists of the pictures are provided. Catalogue of the *Gal. Carrara* and the *Gal. Lochis* 1 fr., of the *Gal. Morelli* 60 c.

First Floor. Unimportant paintings; coins, medals, etc. — On the staircase are fragmentary frescoes.

Second Floor. Straight in front is the **GALLERIA CARRARA**. I. Room. Engravings and Drawings. The paintings here include: 45-48. *Zuccarelli*, Landscapes; 49. *Belotto (Canaletto)*, Arch of Titus — II. Room. To the left on entering, *66 *Lotto*, Betrothal of St. Catharine (1523; landscape cut out); 68. *Previtali*, Madonna and saints; 67. *Carliani*, Invention of the Cross; 70. *Francesco da Santa Croce*, Annunciation (1504; early work); 75-83. *Moroni*, Portraits (80, *82, 83, best; 81, an early work). Then, beyond a series of portraits (91 the best) by *Fra Vittore Ghislandi* (1655-1713), the Bergamasque Titian, 97. *Previtali*, St. Anthony, with 88. Peter, Paul, Stephen, and Lawrence; 98. *Gaudenzio Ferrari*, Madonna and Child; 100. *Moroni*, St. Jerome (in Moretto's manner). Also, on the side-walls, 74, 89, 114. *Al. Varotari*, Copies of Titian's famous Bacchanalia. — III. Room. To the left, 137. *Caroto*, Massacre of the Innocents. 188. *Moroni*, Madonna and saints, 159. *P. Brueghel the Elder*, The Woman taken in adultery (1565), *Lor. Lotto*, 356. Martyrdom of St. Sebastian, 357. Entombment, 358. Miracle of St. Dominic, *Dorgognone*, 303. Louis IX., 302. St. Agatha, 310. St. Lucy, 359. St. Stephen, 361. Pieta, 183. *Previtali*, Madonna with saints; *379. *Lor. Lotto*, Portrait of a lady, with fine moonlight landscape, 355. *Moroni*, Portrait, 136. *Menting (?)*, Portrait, 151. *V. Poppa*, Crucifixion (1456), *15. *Mantegna*, Madonna (in tempera), no number, *Cima da Conegliano (?)*, Madonna — To the right of R. II is the —

GALLERIA MORELLI, bequeathed in 1891 by the well-known art-critic. — I. Room. To the left, 3. *Vinc. Civerchio*, Annunciation, 7. *Bern. Luti*, Madonna; *Franc. Pesellino*, 9. A judgment, 11. Marriage of Griselda to the Lord of Saluzzo (after Boccaccio's Decamerone); 17. *Vitt. Pisano*, Lionello d'Este, Duke of Ferrara; 20. *Luca Signorelli*, Madonna, 21. *Sandro Botticelli*, Portrait of Giuliano de' Medici (original at Berlin); 22. *Poltraffio*, Christ, a half-figure (an early work), 23. *Baldovinetti*, Portrait of himself; 26. *Ambrogio de Predis*, Portrait, 27. *Giov. Bellini*, Madonna; 31. *Ercole Grandi*, St. John; 35. *Benedetto da Majano*, Angel (figure in clay); 41. *Giov. Bellini*, Madonna; 44. *Bart. Montagna*, St. Jerome; farther on, 63. *Donatello (?)*, Relief of the Madonna — II. Room. To the left, *61. *Basaiti*, Portrait (1521); 62. *Bacchiacca*, Cain and Abel, 64. *Cavazzola*, Portrait; farther on, 70. *Elsheimer*, Landscape, with St. Jerome, 77. *B. Fabritius*, Satyr and peasant; 80. *Rembrandt*, Portrait of a woman (1635), farther on, 86. *Brueghel the Elder (?)*, Boor, bawling; 87. *J. M. Molenaer*, The smoker; 88. *J. van der Meer of Haarlem*, Landscape, 91. *Empress Frederick of Germany*, Transitoriness (1882); 90. *Leubach*, Portrait of Morelli, farther on, 101. *Moretto*, Christ and the Woman of Samaria — We return to the stair case; on the right is the —

GALLERIA LUCHIS I. Room. Entrance-wall, 2. *Carliani*, Portrait of a woman; opposite, 21. *Jacobello del Fiore*, Madonna enthroned with angels, and six scenes from the Passion; 56. *Moretto*, Holy Family. — II. Room. Entrance-wall, *F. Guardì*, Views in Venice; 179. *Giorgione*, Landscape with mythological accessories (studio-piece); opposite, *Paolo Bordone*, 42. Vintage, 41. Landscape with putti; 74. *Tiepolo*, Sketch for an altar-piece, 60, 61. *P. Longhi*, Venetian scenes; 32-34. *Lor. Lotto*, Studies of saints. 35. *Moroni*, Madonna, two saints below; 67. *Rubens*, Martyrdom of St. Agnes (a sketch in colours) — III. Room. To the left of the entrance, 137. *Bart. Vereto*, Madonna (1516); 140. *Giov. Bellini*, Madonna (an early work, retouched); 128. *Montagna*, Madonna between 88. Sebastian and Rochus (1487); 129. *C. Crivelli*, Madonna; 138. *Gier. Bellini*, Pieta (an early work); 130. *Luini*, Holy Family; 137. *Poltraffio*, 131. *Ambrogio Dorgognone*, 233. *Cosimo Turra*, Madonnas; farther on, 153. *Carliani*, Portrait; *Mantegna* (more probably *Gregorio Schiavone*), 161. St. Jerome, 159. St. Alexius; between these, 154. *Mantegna (Bonasignori?)*, Portrait of Vespasiano Gonzaga; farther on, 235. *Carpaccio*, Nativity of the Virgin (1504); 170. *Caroto*, Adoration of the Magi; 169. *School of Mantegna*, Resurrection; 165. *Lor. Lotto*, Holy Family with St. Catharine (1533); 181. *Carliani*, Portrait of a physician; 174. *Moroni*, Portrait of a man; *183. *Palma Vecchio*, Madonna between 88. John and Mary Magdalen; 177. *Moretto*, Christ appearing to a donor

(1518, an early work); 22^o. *Garofalo*, Madonna and SS Rochus and Sebastian; *207. *Raphael* (?), St. Sebastian (supposed to be an early work, painted in Perugino's school); 222. *Antonello da Messina*, St. Sebastian; 218. *Dosso Dossi*, Madonna with St. George and a canonized bishop; 225. *Vinc. Foppa*, St. Jerome; *Borgognone*, 229. *Madonna*, 219. *Procession*; 202. *Fra Angelico*, Madonna and angels (early work).

A more extensive view than that from the ramparts (p. 194) is obtained from the old *Castello* (Pl. A, 1), about $\frac{3}{4}$ M. to the N.W. of the *Porta Sant' Alessandro* (Pl. B, 2). There is a small osteria at the top. — About $1\frac{1}{4}$ M. to the W. of the *Castello* is the *Pasco dei Tedeschi*, commanding a good view of the *Valle Brembana*.

SIAM TRAMWAY from Bergamo to *Soneino* (p. 189), 26 M. Intermediate stations: 3 M. *Seriate* (p. 195), $7\frac{1}{2}$ M. *Cavernago*, the station for (1 M.) the chateau of *Malpaga* the home of Bart. Colleoni's old age, with frescoes by *Belaschino*. From Bergamo (rail station, Pl. D, 6) to Trezzo and Monza, see p. 148. RAILWAY via *Ponte San Pietro* (p. 193) to *Seregno*, see p. 148. From *Seregno* to *Saronno*, *Busto Arsizio*, and *Notara*, see p. 61.

FROM BERGAMO (railway-station, Pl. E, 6) TO PONTE DELLA SELVA, 18 M., railway in $1\frac{1}{2}$ hr., through the picturesque and industrial *Valle Seriana*. — The train descends to the *Serio*, $\frac{4}{5}$ M. *Alzano* (where San Martino contains one of Lotto's best works, Death of Peter Martyr; good wood-carvings in the sacristies); 8 M. *Albino*. The line ascends, supported at places by arches, over the bed of the *Serio* 11 M. *Gazzaniga-Fiorano*, at the entrance of the valley of *Gandino*, $12\frac{1}{2}$ M. *Vertova*.

18 M. *Ponte della Selva* (1560 ft., **Albergo Lonardi*) is the terminus of the line. Road thence by *Clusone* (2165 ft.; **Alb. Gambero*; *Alb. Reale*), with its interesting church, to (12 M.) *Lovere* (p. 207).

Interesting excursion from *Ponte della Selva* or from *Clusone* to the BERGAMASQUE ALPS. — From *Clusone* we proceed via *Ogna* (1815 ft.) and *Ardesio* (1945 ft.) to the ($1\frac{1}{2}$ M.) *Ponte di Brialto*, where we reach the road running up the left bank of the *Serio* from *Ponte della Selva*. We then go on via ($2\frac{1}{2}$ M.) *Gromo* (1498 ft.; *Osteria dei Terzi*) and (4 M.) *Fiumene* (2560 ft.; *Osteria Morandi*) to (3 M.) *Bondione* (2920 ft.; *Alb. della Cascata*, above the village, very fair; guide, Serafino Bonacorsi), the last village in the *Val Seriana*. A bridle-path (marked by the I. A. C.) leads hence on the left bank of the *Serio*, passing picturesque cascades and ravines (*Goi di fonce*, *Goi del cà*), to the (2 hrs.) magnificent *Cascata del Serio*, which descends in three leaps from a height of about 1000 ft. into a romantic caldron environed by snow-clad mountains. Above the falls is the *Pian del Barbellino* (3 hrs. from *Bondione*, with the *Rifugio Curò* (1210 ft.) of the Italian Alpine Club. The best view of the falls is obtained from the *Belvedere* protected by iron railings ($1\frac{1}{2}$ hr. from the *Rifugio* and back). From the *Rifugio* the *Monte Gleno* (9160 ft.; $3\frac{1}{2}$ -4 hrs.), the *Pizzo di Coca* (10,015 ft., 5 hrs.), and the *Pizzo del Diavolo* (9900 ft.; 4 hrs., with guide) may be ascended. Hence we may proceed over the *Passo di Barbellino* (ca. 8050 ft.) and through the finely wooded *Val Margina* to *San Giacomo* and (7-8 hrs.) *Teylio* (p. 161), in the *Val Tellina* (a pleasant trip). Or we may pass the small *Barbellino Lake* (6995 ft.; to the N.E.) and the sources of the *Serio* and ascend to (3 hrs.) the *Passo di Coronella* (8560 ft.), to the W. of *Monte Tormia*; we then descend through the *Valle di Coronella* to (3 hrs.), *Carona* (8710 ft.; accommodation at the *Curé's*) and ($1\frac{1}{2}$ hr.) *Tresenda* (p. 161).

FROM BERGAMO TO LOVERE, 28 M., diligence daily in 6 hours. — The road at first follows the direction of the railway to *Brescia* and then runs via (8 M.) *Trescorre*, 2 M. to the N.E. of station *Gorlago* (p. 198; diligence), with frequented sulphur-baths, into the *Val Cavallina*. [Near *Trescorre* is the *Villa Suardi*, with frescoes by Lor. Lotto, dating from 1524.] The road ascends the *Val Cavallina*, passing *Spinone* and the pretty lake of the same name, and finally descends to (28 M.) *Lovere* (p. 207).

From Lecco to Brescia via Bergamo.

52 M. RAILWAY in 3-4 hrs. (fares 9 fr. 65, 6 fr. 80, 4 fr. 85 c.). We change carriages at Rovato.

Lecco, see p. 151. — $2\frac{1}{2}$ M. *Muggianico*; $4\frac{1}{2}$ M. *Calolzio*, both stations on the line from Lecco to Monza and Milan (p. 151). — 16 M. *Ponte San Pietro*, with a pretty church and an old castle, the junction for *Seregno* (see p. 197). — We cross the *Brembo* (p. 193) $20\frac{1}{2}$ M. *Bergamo* (p. 193). — Near ($23\frac{1}{2}$ M.) *Seriate* the *Serio* is crossed. 28 M. *Gorlago* (p. 197); $31\frac{1}{2}$ M. *Grumello del Monte*. The *Oglio* (see below) is next crossed. 34 M. *Palazzolo* (branch to *Paratico*, p. 206); pretty view of the village, to the left. $39\frac{1}{2}$ M. *Coccaglio*, with the convent of *Mont' Orfano* on a height; $40\frac{1}{2}$ M. *Rovato* (see below). — 52 M. *Brescia*, see p. 199.

33. From Milan to Verona.

93 M. RAILWAY in $2\frac{3}{4}$ - $6\frac{1}{2}$ hrs. (fares 17 fr. 40, 12 fr. 20, 7 fr. 85 c. express, 19 fr. 15, 13 fr. 45 c.) The 'Train de Luxe' (Cannes-Vienna) mentioned at p. 20 may be used in winter ($2\frac{1}{2}$ hrs.) — Railway Station in Verona, see p. 221.

Milan, see p. 112. — 12 M. *Melzo*. At (16 M.) *Cassano d'Adda* we cross the blue *Adda*.

20 M. *Treviglio* (410 ft.; *Regina d'Inghilterra*; Rail. Restaurant, $2\frac{1}{2}$ M., D. $3\frac{1}{2}$ fr.), a town of 14,987 inhab., is the junction of lines to Cremona and Bergamo (pp. 189, 193). The church of *San Martino* has an altar-piece by Buttinone and Zenale. Steam-tramways to Monza (p. 146), Lodi (p. 334), etc.

The train crosses the *Serio* (p. 197). 28 M. *Romano di Lombardia*; 32 M. *Calcio*. The *Oglio* (see above) is crossed. $36\frac{1}{2}$ M. *Chiari*, an old and industrious town of 10,749 inhab., starting-point of the steam-tramway to *Iseo* (R. 36). $40\frac{1}{2}$ M. *Rovato* (Rail. Restaurant), junction of the Bergamo-Brescia line described above.

52 M. *Brescia*, see p. 199.

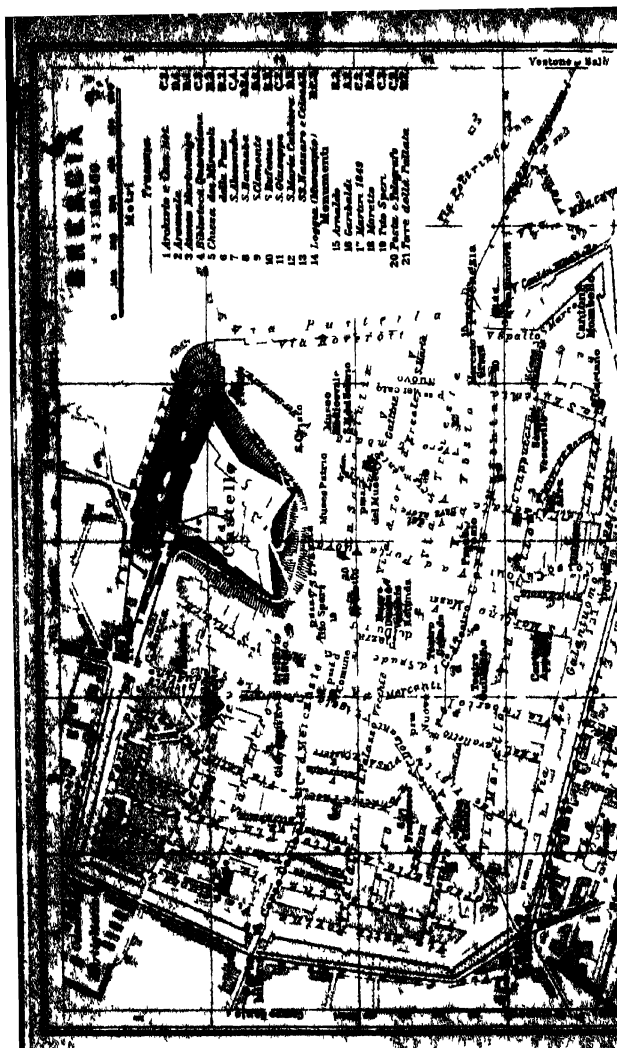
FROM BRESCIA TO PARMA, 57 M., railway in $2\frac{3}{4}$ - $3\frac{3}{4}$ hrs. (fares 10 fr. 70, 7 fr. 50, 4 fr. 85 c.) — The chief intermediate stations are *Viadana* (14 M., p. 241), *Piadena* ($31\frac{1}{4}$ M.; p. 182), junction of the Cremona and Mantua line, and (42 M.) *Casalmaggiore*, connected with Cremona by steam-tramway — 57 M. *Parma* see p. 340.

From Brescia to Cremona, see p. 192, to Bergamo and Lecco, see above, to *Vobarno* via *Rezzato*, see p. 209. — Steam-tramways from Brescia, see p. 206.

The slopes near Brescia are sprinkled with villas. 56 M. *Rezzato*. The *Chiese* are crossed. — Beyond (65 M.) *Lonato* a tunnel and a cutting.

A long viaduct now carries the line to (68 M.) *Desenzano* (p. 211). Admirable survey in clear weather to the left of the blue *Lago di Garda* and the peninsula of *Sirmione* (p. 211).

72 M. *San Martino della Battaglia*. A monument on the right commemorates the battle of Solferino, where the French and Piedmontese under Emp. Napoleon III. and King Victor Emmanuel II. defeated the Austrians under Emp. Francis Joseph, 24th June, 1859.



The village of *Solferino* (875 ft.) lies on the S.W. margin of the hills bordering the Lago di Garda on the S., about $7\frac{1}{2}$ M. to the S. of Desenzano and about 5 M. to the S.W. of San Martino. It formed the centre of the Austrian position, and was taken about 1 p.m. by the French guards. The heights of San Martino to the N.E. were held by General Benedek, who repulsed the attacks of the Piedmontese until nightfall, and only abandoned his position on receiving the order to retreat. The left wing of the Austrian army, attacked by the French under General Niel, also maintained its position until late in the afternoon. — Hurried travellers content themselves with a visit to the Tower of San Martino, $\frac{3}{4}$ M. to the S. of the railway-station of that name (see p. 193). This structure, erected to commemorate the battle of Solferino and converted into a military museum in 1883, stands upon a platform 65 ft. in width and rises to a height of 245 ft. We first enter a circular chamber, in the centre of which is a statue by *Ant. Dal Zotto*, representing Victor Emmanuel II. as the commander of the Italian troops at Solferino. On the walls are scenes from the life of the King, and on the vaulting are eight allegorical figures representing the chief cities of Italy, all painted in wax-colours by *Vitt. Bressanin*. The side-chapels contain busts of the eight Italian generals who fell in the wars of independence. From the round chamber an easy staircase, ascending through two passages, with bronze tablets containing the names of the 650,000 fighters for the unity of Italy, leads to seven rooms, one above another, each containing a battle-painting and reminiscences of one of the seven campaigns of the wars. From the uppermost room we emerge on the platform of the tower, which not only commands the battlefield (chief points indicated by arrows) but also affords an extensive "View of the Lago di Garda and the chain of the Alps. Near the tower is a *Chapel House*, surrounded by cypresses.

77 M. *Peschiera sul Garda*. The station (Restaurant, *déj.* or D. 2-3 fr.) lies $\frac{1}{2}$ M. to the E. of the town (*Hôt.-Pens. Montresor*, clean); the quay is near the gate, to the right (cab, see p. 215). *Peschiera*, an old fortress with 1700 inhab., lies at the S.E. end of the Lago di Garda, at the efflux of the *Mincio*, which the train crosses. On 30th May, 1848, the place was taken by the Piedmontese after a gallant defence by the Austrian General *Rath*, which lasted six weeks.

79 $\frac{1}{2}$ M. *Castelnuovo di Verona*. — 91 M. *Verona Porta Nuova*. The *Adige* is crossed; fine view of the town to the left. 93 M. *Verona Porta Vescovo*, see p. 221.

34. Brescia.

The Railway Station (Pl. A, 4; *Bagettons*) lies at the S.W. end of the town, near the Porta Stazione. Town Office at Via San Martino 5 (Pl. C, 3). Hotels. "ALBERGO D'ITALIA (Pl. b; C, 3), Corso del Teatro, R. 2 $\frac{1}{2}$ -3 $\frac{1}{2}$, *déj.* 2 $\frac{1}{2}$, D & omn. $\frac{1}{2}$ fr.; HÔTEL BRESCIA (Pl. a; B, 3), Via Umberto Primo, with restaurant and small garden, R. 2 $\frac{1}{2}$, L. $\frac{1}{2}$, omn. $\frac{3}{4}$ fr.; GALLO (Pl. c; C, 3), Via Trieste 8, R. from 2 fr.; GAMBARO (Pl. d; C, 3), Corso del Teatro, R. 2, omn. $\frac{1}{2}$ fr., these two with trattorie; ALB. LOCATELLI, at the station.

Cafés. *Maschini, Contrà*, Corso del Teatro.

Post Office (Pl. 30; C, 2), Piazza Posta. — Telegraph Office (Pl. 31 C, 3), Via San Martino.

Cabs (*Cittadini*); 1 fr. per drive, 1 $\frac{1}{2}$ fr. per hour. Trunk 20 c.

Tramway from the railway-station and Porta Milano to Porta Venezia. Principal Attractions (1 day). Municipio (p. 300); Cathedral (p. 301); Collection of Antiquities (p. 323); San Clemente (p. 308); Martinengo Galleries (pp. 208, 204); Santi Nazaro e Celso (p. 306); San Francesco (p. 306); San Giovanni Evangelista (p. 306); walk near the Castello (p. 306).

Brescia (460 ft.), capital of a province and see of a bishop, with 69,210 inhab., is beautifully situated at the foot of the Alps, and its numerous fountains of limpid water lend it an additional charm. Iron wares, and particularly weapons, form the staple commodities, many of the fire-arms used by the Italian army being made here. The woollen, linen, and silk factories also deserve mention.

Brescia, the ancient Celtic *Brista*, afterwards a Roman colony, was from 1167 one of the most active members of the confederation of Lombard towns. In 1258 it fell into the hands of *Eszelino* (p. 223), and it afterwards belonged successively to the Scaligers of Verona, the Visconti of Milan (1421-26), and the Venetians. It vied with Milan at the beginning of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1512 was sacked and burned by the French under *Gaston de Foix* (p. 386) after an obstinate defence. Five years later it was restored to Venice, to which it belonged till 1797, but it has never recovered its ancient importance. After the unsuccessful revolt of 1848, *Brescia* alone of all the Lombard towns rallied, under the youthful *Tito Spert*, to Charles Albert's renewed attempt in 1849; but it was bombarded by the Austrians under *Haynau* and after ten days of obstinate street-fighting was taken on April 2nd. — *Arnold of Brescia*, a pupil of Abélard, was one of the most prominent leaders of the reforming movement in Italy in the middle ages; he attacked the secular power and wealth of the clergy, and after being excommunicated by Hadrian IV. was executed in 1155.

Brescia is noteworthy in the history of art as the birthplace of *Alessandro Bonvicino*, surnamed *il Moretto* (1498-1555), who appears to have studied exclusively at his native place, and whose teacher is said to have been *Floriano Ferramola* of *Brescia*. He has been classed with the Venetian school, but erroneously, for nearly all the schools of the 'Terra Ferma' have had an independent development; and, like the Veronese masters, he is distinguished from that school by the comparative soberness of his colouring ('subdued silvery tone'), although he vies with the Venetians in richness and brilliancy, while he sometimes reveals a full measure of the idealism of the golden period of art. Bonvicino began his career as a painter in his 18th year. He rarely extended the sphere of his labours beyond his native place, and *Brescia* is therefore abundantly stored with his works. The churches here (such as *San Clemente*, p. 208) display his fertility, both as a painter 'al fresco' and in oils, forming quite a museum of his pictures. *San Giovanni Evangelista* (p. 205), *Santi Nazaro e Celso* (p. 205), and the *Galleria Martinengo* (p. 204) all contain admirable specimens of his powers. Among Moretto's pupils was *Giov. Batt. Moroni* (ca. 1520-75), one of the best portrait-painters of the Renaissance. Another eminent master of *Brescia*, a contemporary of Bonvicino, was *Girol. Romanino* (1485-1566); his best works are to be seen in *San Francesco* (p. 208), *San Giov. Evangelista* (p. 205), and at *Padua*. — *Brescia* also contains several interesting antiquities (p. 202).

The centre of the town is the picturesque *PIAZZA DEL COMUNE* (formerly *Piazza Vecchia*), in which rises the *Municipio* (Pl. 14; B, C, 2), usually called *La Loggia*, begun in the early-Renaissance style by *Tommaso Fromentone* of *Vicenza* in 1492, but unfinished until *Jacopo Sansovino* completed the upper part in 1554-74. The window-mouldings are by *Palladio* (1562). The large saloon on the upper story and the lofty vaulted roof were destroyed by a fire in 1575. The exterior of this magnificent structure is almost overlaid with ornamentation, including a charming 'putto' frieze by *Sansovino*. On the ground-floor is a deep colonnade, in front are pillars and pilasters. The upper floor recedes considerably. The building

addition on the top, due to *L. Vanvitelli* (1769-73), is to be replaced by a dome in accordance with the original design. — The handsome adjacent building on the right, the *Archivio e Camera Notarile* (Pl. 1), is probably also by *Fromentone*.

On the opposite (E.) side of the Piazza, above an arcade, rises the *Torre dell' Orologio*, or clock-tower, with a large dial (twice 1 to 12). The bell is struck by two iron figures as at Venice (p. 275). — To the left rises a *Monument*, erected in 1864 to the Brescians who fell in 1849 (p. 200); on the pedestal are scenes from the contest. — The S. side of the piazza is occupied by the *Monte di Pietà*, a plain Renaissance building begun in 1484; the E. half, with a handsome loggia, was erected in 1597 by *Pier Maria Bagnadore*.

To the S.E. of the Piazza del Comune is the *“Duomo Nuovo* (Pl. O, 3), a handsome church begun in 1604 by *Giov. Batt. Lantana* (but the dome, 270 ft. high, not completed till 1825). It is in the form of a Greek cross, with a lengthened choir.

Ιεράριον. By the first pillar on the right is the large monument of *Bishop Nava* (d. 1831), by *Monti*; by the first pillar on the left, the monument of *Bishop Ferrari* (d. 1848). The second altar on the right is adorned with modern statues in marble of Faith, by *Belaront*, and Hope, by *Emanuel*, and a painting, Christ healing the sick, by *Gregoletti* (1850). Then (3rd altar on the right), a sarcophagus with small reliefs (1810), containing the *“Corpora D. D. Apollonii et Philastri”*, transferred hither in 1674 from the crypt of the old cathedral. — High-altar-piece, an Assumption by *Seb. Conca* (18th cent.).

From a door between the 2nd and 3rd altars 25 steps descend to the *Duomo Vecchio* (Pl. O, 3), generally called *La Rotonda* (shown by the sacristan of the Duomo Nuovo). This massive dome-structure (of the 10th cent. ?) is circular, as its name imports, with an ambulatory, and rests on eight short pillars in the interior. Beneath is the crypt, or *Basilica di San Filastro* (now lighted by electricity), supported by 42 columns. This represents an early-Christian basilica, the ground-plan of which was probably followed in the curious old addition on the E. side of the church, consisting of a transept and choir with lateral chapels.

On the W. side of the above-mentioned ambulatory is the tomb of *Bishop Maggi* (d. 1808), by *Ugo da Carpi* (?). — Altar-piece in the added choir, an Assumption by *Moretto* (1566); at the sides, a Presentation in the Temple and a Visitation, by *Romano*; on the left, *Palma Vecchia* (?), Holy Family (retouched).

Opposite the E. side of the Duomo Nuovo is the entrance to the *“Biblioteca Queriniana* (Pl. 4, O3; fee 1/2 fr.), of 40,000 vols., bequeathed to the town in 1747 by *Cardinal Querini*. Several curiosities are preserved in a separate cabinet. (Admission 9-4, in winter 9-3, on Wed., Sun., and high festivals 12-3; vacation Oct. 1st-30th.)

Book of the Gospels of the 9th cent., with gold letters on purple vellum; *Koran* in 12 vols., with miniatures and gilding; an old *Book of the Gospels*, and a *Hermeneuticon of the Gospels* by *Basilius* (10th cent.), with miniatures; 16th cent. MS. of *Saints on parchment*, with miniatures;

a *Petrarch* of 1470 with various illustrations (*'Petrarca Agurato'*) and written annotations; a *Dante* with numerous wood-cuts, printed at Brescia in 1487, etc.

The Broletto (Pl. C, 2, 3), a massive building, adjoining the cathedral on the N., dates from 1187 and 1222 but was not entirely completed until the 15-17th centuries. Anciently (until 1421) the town-hall, it now contains the courts of justice and the prefecture. The campanile on the S. side, the *Torre del Popolo*, belongs to the original edifice, which is now being restored in the initial style.

The Gothic brick façade of the former church of *Sant' Agostino* is incorporated with the W. side of the Broletto, past which the *Vicolo Sant' Agostino* ascends to the *Piazza Tito Speri* (Pl. C, 2), at the entrance to the Castello. This piazza, now embellished with a monument to Tito Speri (p. 200; b. 1827, executed at Mantua in 1858), was one of the most obstinately contested points in 1849.

The Contrada Broletto and the *Via Santa Giulia* run hence to the E. to the *Piazza del Museo* (Pl. D, 2, 3), occupying the site of the Roman *Forum*, of which the *Porticus* on the E. side is a relic. At the N. end of the piazza is the entrance to the —

**Museum of Antiquities* (*Museo Civico Età Romana* or *Museo Patrio*; Pl. D, 2; week-days 10-4, Nov. to Feb. 10-8, fee 1 fr., which admits also to the Mediæval Museum; free on Sun. in summer 4-4). The museum occupies an ancient Corinthian *Temple of Hercules*, excavated in 1822, which, according to inscriptions, was erected by Vespasian in A.D. 72. The dilapidated, but exceedingly picturesque temple stands on a lofty substructure, with a projecting colonnade of ten columns and four pillars to which the steps ascend, and has three *cellæ* of moderate depth.

The pavement of the PRINCIPAL HALL has been restored from the original remains. By the back-wall, as in the other chambers, are placed the bases of the temple images. Among the Roman inscriptions and sculptures is an archaic head; also two tombs of the flint period. — The SIDE ROOM on the right contains ancient glass, vases, coins, bronzes, etc. — In the ROOM on the left are fragments of a colossal temple-figure, architectural fragments, gilded bronze busts, a relief of a naval battle, breastplate of a war-horse, and above all a *"Statue of Victory"*, excavated in 1828, a bronze figure about 6½ ft. in height, with a silver-plated diadem round her head, a (restored) shield, on which she is about to write, in her left hand, and a (restored) helmet under her left foot, one of the most precious existing specimens of ancient plastic art.

A couple of min. to the S. may be seen some remains of the *Roman Curia*, built into the N. side of the small *Piazza del Beveratore*; and a few traces of the *Roman Theatre* may be noticed in the court of the *Casa Gambarà*, in the *Vicolo Fontanone*.

Farther along the *Via Santa Giulia* (see above), and in the upper part of the *Via Veronica Gambarà*, rises a large block of buildings, including three churches. These are relics of the convent of *San Salvatore* or *Santa Giulia*, founded by the Lombard King Desiderius. The church of *Santa Maria del Solario* (Pl. D, 2, 3) is Romanesque (11-12th cent.). The other churches, *S. Salvatore* (8th cent.) and

S. Giulia (1466-1599) have been occupied since 1882 by the **Medieval Museum** (*Museo Civico Età Cristiana*, or *Museo Medioevale*; Pl. D, 2; adm. same price and times as the Museum of Antiquities, see p. 202).

In the **Vestibule**, a bust of Fra Paolo Sarpi (p. 800). In the **New Part** of the church, on the wall to the left, fine weapons, architectural remains with interesting ornaments of the Lombard period, majolica; in front, the 'Cross of Galla Placidia' (p. 386), of 8th cent. workmanship, decorated with gems of various periods and portraits of the empress and her sons Honorius and Valentinian III.; in the centre, ivory reliefs, including consular diptychs of Boethius and Lampadius (6th cent.) and the Diptychon Querinianum, medallions, plaquettes, Renaissance bronzes; on the N. wall, Venetian glass, marble door (16th cent.) from a church at Chiari, Limoges and Venetian enamel, niello work, and the 'Lipsanoteca' or sides of a reliquary of the 4th cent., carved in ivory and arranged in the form of a cross. — In the **Old Part** of the church, the monument of the Venetian general Orsini (1610), and the Mausoleum of Marcantonio Martinengo (16th cent.), with reliefs in bronze, from the church of San Cristo (see below). The islet opposite is adorned with intarsia by *Raffaello da Brescia* (1648). — On the back-wall, a fresco of the 16th century. — Finally we descend into the lower-lying church of *San Salvatore*, which contains a collection of frescoes (15-16th cent.).

The church of *San Cristo* (Pl. D, 2), above the Museum, has a façade with interesting brick-ornamentation. — *San Pietro in Oliveto* (Pl. D, E, 2) is a Renaissance church by Sansovino (?).

The **Via San Clemente** leads to the right from the **Via Veronica Gambara** to **San Clemente** (Pl. 9; D, 8), a small church containing a modern monument of *Moretto* (p. 200; to the left) and five of his works, much injured by retouching. The church is badly lighted and is closed 8-2; sacristan, in the lane to the W.

On the right, 2nd altar, *SS. Cecilia, Barbara, Agnes, Agatha, and Lucia: a charming composition, in which the repellent attributes of martyrdom are handled with such marvellous naïveté as almost to assume an attractive air (*C. & C.*). On the left, 1st altar, St. Ursula and the Eleven Thousand Virgins; 2nd altar, Madonna with SS. Catharine of Alexandria, Catharine of Siena, Paul, and Jerome; 3rd altar, Abraham and Melchisedech. *High-altar-piece, Madonna with SS. Clement, Dominic, Florian, Catharine, and Mary Magdalen.

A little to the S.E. is **Santa Maria Calchera** (Pl. 12; D, 8). First altar to the left: Simon the Pharisee and Christ by *Moretto*. Second altar to the right: *St. Apollonius blessing the Host, by *Romanino*. Small chapel behind the pulpit: Plèth with SS. Jerome and Dorothea, by *Moretto*. High-altar: Visitation, by *Calisto da Lodi* (1525). — Adjacent is the **Porta Venezia** (Pl. E, 3), near which is a bronze statue of *Arnold of Brescia* by Odoardo Tabacchi (1882). Tramway, see p. 199.

Besides the above museums the town also possesses valuable collections of ancient and modern pictures, sculptures, etc. These are preserved in the **Palazzo Tosio** (Pl. D, 3), **Via Tosio 12** (bequeathed by Count Tosio), and in the **Palazzo Martinengo**. Adm. as to the Museum of Antiquities (p. 202); fee 1 fr. No catalogue.

First Floor. Rooms I-VII. Italian paintings (19th cent.); also (R. V) Ganymede, and (R. VI) Night and Day, all by *Thorvaldsen*. — **Room IX:** 1. *Bernuzzi*, Silvia, a statue in marble from Tasso. — **OCTAGON:** 1. *Barto-*

181. Boy treading grapes; *2. Gandolfi* (after *Thorvaldsen*), Genius of Music. — *Cassini*: *1.* Eleonora d'Este, a bust by *Caneva*. — *Rooms XI & XII* contain modern paintings. *Room XIII* (earlier works): *6. Fr. Albani*, Venus and Graces; *14. Tintoretto*, Portrait; *36. School of Raphael*, Madonna; *88. Fra Bartolomeo*, Holy Family (spoiled by retouching).

Ground Floor. *Room XVI*: *1.* Laocoon, in marble, by *Ferrari*; *7. Month*, Bust of Galileo; *5, 8.* Copies of Canova's colossal busts of himself and of Napoleon I. by *Gandolfi*.

We now return, and, turning to the right by the *Via dell' Arsenale*, reach the new *Piazza Moretto* (Pl. D, 4), with a bronze *Statue of Moretto* (Pl. 18), by *Dom. Ghidoni* (1898). On the E. side of the square

Photographs: *Frattelli Rinaldi*, *Piazza San Francesco*.

rises the unfinished **Palazzo Martinengo* ('*Ateneo*'), which has belonged to the town since 1887. On the ground-floor are relics of the rising of 1819, *Garibaldi's* travelling-carriage, etc., and on the first floor is an important **Picture Gallery*, especially strong in works by *Moretto* and *Romanino*. Entrance, *Via Martinengo da Barco*; the adm. fee for the *Pal. Tosio* admits also to this collection.

Room I. *Giov. Donato Montorfano* (?), St. George and the dragon; numerous frescoes. — *Room II* (main room). Entrance-wall: *G. B. Moroni*, Two portraits; *Franc. Francia*, Two Madonnas; *Girol. dai Libri*, Miniature; *Raphael*, *Christ blessing, with crown of thorns and wounds (painted in Florence, still under Umbrian influence; 1503); *Lor. Lotto*, *Adoration of the Child; *Ossare da Sesto* (? more probably *Tinotto Viti*), Angel's head. Above, *Moretto*, Assumption; *Romanino*, *Christ at Emmaus and Magdalen at Jesus' feet (frescoes), *Bearing of the Cross; *Moretto*, *Madonna in clouds, with angels, St. Francis, and donors below (1542). End-wall to the left: *Moretto*, Portrait, Annunciation (early work), Christ at Emmaus, Adoration of the Child, *88. Anthony of Padua and Nicholas*; *Romanino*, Group of saints (injured). End-wall to the right: *Moretto*, *Madonna in clouds, with four saints below (from Santa Eufemia); *St. Nicholas presenting school-children to the Madonna (1539); Descent of the Holy Ghost. *Romanino*, Adoration of the Shepherds, Natombment. — *Room III.* *Callisto da Lodi*, Adoration of the Child (fresco; 1524); *Civerchio*, St. Nicholas; *Savoldo*, Adoration of the Child; *Sofonisba Anguisciola*, Portrait. — *Room IV.* At the exit, *Van Dyck* (?), Madonna with the Child and St. John; *Clouet*, surnamed *Janet*, Portrait of Henri III. of France. — The seven following rooms contain valuable drawings and engravings by old masters.

Adjoining the *Pal. Martinengo* is *Sant' Afra* (Pl. D, 4), an ancient church entirely rebuilt in 1580 by *Bagnadore*.

High-altar-piece: *Tintoretto*, Ascension, in which the blue of the sky is the predominant colour. Over the S. door: *Titian* (or *Giul. Campi*), Christ and the Woman taken in adultery (covered). Over the second altar on the N. side: *P. Veronese*, Martyrdom of St. Afra.

The church of *Sant' Alessandro* (Pl. 7; C, 4), in the *Via Moretto*, contains (1st altar to the right) an Annunciation (covered) by *Paolo da Brescia* (?), and a *Pietà* by *Civerchio* (2nd altar to the right).

Near the N. W. angle of the *Piazza del Comune* (p. 200) begins the *Corso delle Mercanzie*, which, with its prolongation, the *Corso Garibaldi*, leads to the *Porta Milano* (p. 205). At the end of the first-named street, to the left, is the *Torre della Palata* (Pl. 22; B, 2), a mediæval tower (100 ft. high) with modern pinnacles. — Near a

fountain to the right, in the Via S. Giovanni, is San Giovanni Evangelista (Pl. B, 2), with admirable pictures.

We begin on the right. 3rd Altar: *Moretto*, Massacre of the Innocents, a youthful work (copied from the engraving by Marcantonio). In the choir, behind the high-altar: *Moretto*, 'John the Baptist, Zacharias, SS. Augustine and Agnes; in the centre, the Madonna; above, God the Father (unfortunately retouched). — In the next chapel (Corpus Domini). *Overchio*, Entombment, in a magnificent Renaissance frame (1508); in the lunette above, Coronation of the Virgin, by *Romanino*. *Frescoes on the right by *Moretto* (youthful works of 1521, showing the influence of *Romanino*): Collecting the manna, Elijah, and Last Supper, on the pilasters, St. Mark and St. Luke, and six prophets above. Those on the left are by *Romanino*: Raising of Lazarus, Mary Magdalen before Christ, and the Sacrament, on the pilasters, St. John and St. Matthew (the latter damaged), and six prophets above. — In the Battistero (in front, to the left): *Francesco Franda*, 'The Trinity adored by saints, one of the artist's finest works.

We next proceed by the Via Borgondio, to the N.E., to visit SANTA MARIA DEL CARMINE (Pl. B, C, 2), dating from the 15th cent., with a Renaissance portal and fine brick ornamentation on the façade. The lunette contains a fresco (Annunciation) by *Ferramola*. In the third chapel on the right, Fathers of the Church, a ceiling-painting by *Vinc. Foppa*.

To the W., at the end of Via San Rocco, is the church of Santa Maria delle Grazie (Pl. A, 2), which dates from 1522, with the exception of the main portal, which is older.

1st altar to the left, Madonna in clouds, with four saints below, by *Foppa*; over the high-altar, a Nativity of Christ, by *Moretto*; chapel to the right of the choir, Madonna in clouds, below, SS. Sebastian, Ambrose, and Rochus by *Moretto*. — The church is adjoined on the left by a small early-Renaissance court and a modern Romanesque pilgrimage-chapel, by Ant. Togliasterri.

Beside the Porta Milano (Pl. A, 2) is a bronze *Equestrian Statue* of *Garibaldi*, designed by Maccagnani (1880). — The Corso Carlo Alberto (the fourth side-street in the Corso Garibaldi, p. 204) leads to the S. to the *Palazzo Fe* (18th cent.) and the church of Santi Nazario e Celso (Pl. 13; A, 3), built in 1780 and containing several good pictures.

*High-altar-piece by *Titian*, in five sections, the Resurrection being the principal subject; on the right, St. Sebastian, on the left, St. George with the portrait of Averoldo, the donor (1525); above these, the Annunciation (long an object of study to the artists of the Brescian School: C. & C.). — Second altar on the left, 'Coronation of the Virgin, with SS. Michael, Joseph, Nicholas, and Francis below, by *Moretto* (covered; 'this altar-piece is the very best of its kind, cold perhaps in silver-grey surface, but full of bright harmony and colour'; C. & C.). — Third altar on the right, Christ in glory (1541), fourth altar on the left, Nativity, with SS. Nazario and Celso, also by *Moretto*, sadly damaged. — In the sacristy, above the side-door, *Predella* by *Moretto*, Adoration of the Child, Madonna and angel in medallions. On the organ-wing, an Annunciation by *Foppa*. Above the side-doors of the main portal of the church is a large painting of the Martyrdom of Nazarius and Celso, ascribed to *Foppa*.

A few yards to the E., in the Corso Vittorio Emanuele (which leads to the rail. station), is the small church of the Madonna dei Miracoli (Pl. 5; B, 3), with four domes and a rich façade, an early-Renaissance building (1488-1528) though not completed until the

17th century. — A little to the N. is *San Francesco* (Pl. B, 3; adm. 10-4 by the side-entrance to the left of the choir), with Gothic façade; 3rd chapel on the right, *Moretto*, *88. Margaret, Francis, and Jerome (signed 1530); over the high-altar, *Romanino*, **Madonna and saints, a masterpiece of brilliant colouring (about 1611; in an older frame, 1502).

An elegant little *Palazzo*, in the high-Renaissance style (16th cent.), should be noticed in the Corso Dolzani (Pl. B, 3). — Not far off, in the Via del Palazzo Vecchio, is the *Palazzo Calzavellio*, with remains of paintings on its façade.

About $\frac{1}{2}$ M. from the Porta Milano (p. 206) lies the pretty *Campo Santo*, to which an avenue of cypresses leads from the highroad. Monument to the patriots of 1848, by *Pagani* (1800). Fine view from the tower. — A picturesque walk may be taken in the gardens beneath the *Castello* (Pl. C, D, 2). The view (best towards evening) extends in clear weather to Monte Rosa on the W. The ascent to the castle begins at the Piazza Tito Speri (p. 202).

STEAM TRAMWAYS run from Brescia via *Orzinuovi* to ($20\frac{1}{2}$ M.) *Boncinio* (p. 199); via (22 M.; 2 hrs.) *Medole*, in the church of which is a fine late work by Titian (Christ appearing to the Virgin), and (26 M.) *Guidizzolo*, on the battlefield of Solferino (p. 199; $2\frac{1}{4}$ hrs.) to (44 M.) *Mantua* (p. 286; 4 hrs.); to the *Alpine Valleys* described in the next route; and to *Maderno* on the Lago di Garda (comp. p. 210).

35. The Brescian Alps.

1. Lago d'Iseo and Val Camonica.

RAILWAYS from Brescia. 1. To *Iseo*, 15 M., in ca. $1\frac{1}{4}$ hr. (fares 2 fr. 80, 1 fr. 95, 1 fr. 80 c.). 2. To *Paratico* on the Lago d'Iseo, $24\frac{1}{2}$ M., in $1\frac{1}{2}$ hr. (fares 4 fr. 55, 3 fr. 20, 2 fr. 10 c.). — STEAM TRAMWAY from *Omari* and *Revalo* (p. 198) to *Iseo* (the shortest route from Milan). — STEAMER on Lago d'Iseo between *Barnico* and *Lovere* thrice daily in $2\frac{1}{4}$ - $3\frac{1}{4}$ hrs. (fares 2 fr. or 1 fr. 40 c.) and between *Iseo* and *Lovere* 4-5 times in $1\frac{1}{2}$ - $2\frac{1}{4}$ hrs. *Predore* is the only intermediate station touched at by all the boats. — STEAM TRAMWAY from *Lovere* to *Clivata*, $18\frac{1}{2}$ M., 4 times daily in $1\frac{1}{4}$ hr. — POST OMNIBUS from *Clivata* to *Edölo*, 21 M., twice daily in $4\frac{1}{2}$ hrs. (one-horse carr. 14-15 fr.).

FROM BRESCIA (p. 199) TO ISEO. — 8 M. *Paderno Franciacorta*; 18 M. *Provaglio d'Iseo*; 15 M. *Iseo* (p. 207).

FROM BRESCIA TO PARATICO. — From Brescia to (18 M.) *Palascolo*, see p. 198. Our line here diverges to the N.E. $24\frac{1}{2}$ M. *Paratico*, on the left bank of the *Oglio*, which here issues from Lago d'Iseo. On the opposite bank lies *Barnico* (*Cappello*), a prettily situated place, connected with *Paratico* by a bridge. Near it is the *Villa Montecchio*, with a superb view.

The **Lago d'Iseo* (*Lacus Sebinius*; 605 ft. above the sea; 15 M. long, $1\frac{1}{4}$ -3 M. broad, and about 820 ft. deep in the centre) has an area of 24 square miles. Its banks are green with luxuriant vegetation, while to the N. is visible the snow-cad *Adamello Group*, with the *Pian di Nève*, the *Salerno*, and the *Adamè* glaciers. In the middle of the lake lies an island 2 M. long, containing the villages of *Striano* and *Peschiera Maraglio*, and culminating in the *Mont' Isola* (1965 ft.). — On the E. bank, from *Iseo* to *Pisogne*

(see below), runs the highroad from Brescia, commanding magnificent views.

The STEAMER from Sarnico usually steers first to Predore, the ancient *Prætorium*, which yields excellent wine; then to the S.E. back to Inso (*Leon d'Oro*, R. 2, pens. 7 fr.), a busy little town with walls and an old castle. Its industries are oil-pressing, dyeing, and silk-spinning. — The next stations are Tavernola (W. bank), Sivilano (see p. 206), Sulzano (inn; E. bank), and Peschiera (see p. 206). The following stations on the E. bank are Sale-Marasino, then beyond an islet with the ruined monastery of *San Loreto*, Marone (Alb. del Monte Guglielmo; Due Spade), at the W. base of *Monte Guglielmo* (see below), and *Vello*. Opposite, on the W. bank, lies *Riva di Sotto*. The last station on the E. bank is *Pisogne* (Alb. Croce Verde; Tre Stelle), the best starting-point for an ascent of Mte. Guglielmo. The Chiesa della Neve is adorned with frescoes by Romanino. Finally we pass the mouth of the Oglio and reach —

Lovere (Alb. Sant' Antonio; Ancora), a busy little place with 3406 inhab., prettily situated at the N.W. end of the lake. The *Stabilimento Metallurgico Gregorini*, a large iron-work and cannon-foundry on the road to Riva di Sotto, employs 1600 workmen; and Lovere also possesses a silk-spinning factory. — The handsome church of SANTA MARIA IN VALVENDRA, built in 1473, restored in 1547, 1751, and 1888, contains frescoes by *Floriano Ferramola* (p. 200) and *Andrea da Manerbio* (Cappella dello Sposalizio), an early Milanese altar-piece (in the same chapel), an Annunciation by *Ferramola* (on the outside of the organ-shutters, dated 1518), SS. Jevita and Faustinus by *Romanino* (inside of the shutters), and an Ascension by *Fr. Morone* (high-altar). The parish-church of *San Giorgio*, erected in 1655, was enlarged in 1878. — The long PALAZZO TADINI contains a collection of old pictures.

76. *Titian*, Portrait, damaged; 119, 127, *Bramante*, St. William, St. Francis; 126, *P. Veronesi*, Madonna; 205, *Jac. Bellini*, Madonna, damaged; 232, *Guarino* (?), St. Sebastian; 307, *P. Bordone*, Madonna and saints; 353, *Sanudo* (not *Heryons*), Dead Christ. — Here also are sculptures by *Busconi* and *Caneva* (tombstones) and a sociological collection.

A pleasant excursion (2 hrs.) may be made viâ the *Convento dei Cappuccini* to the *Santuario di San Giovanni*, affording a fine view of lake and mountain.

The "Monte Guglielmo (6890 ft.) is ascended viâ *Pisogne* (see above) in 8-7 hrs.; just below the summit is a *Bivoglio* (rmta.). The superb view embraces the lake, the Bergamasque Alps, the Adamello group, and the mountains of the Val Trompia. The descent may be made viâ *Fesseto* (3-5 hrs.) *Lovere*, or direct to (5-6 hrs.) *Gardone Valrompia* (p. 208).

Good roads lead from Lovere through the *Val Cavallina* to (37 M.) *Bergamo* (p. 193), and through the ravine (orrida) of *Borlengo* to (4½ M.) *Civiasco* (p. 197).

The ROAD FROM LOVERE TO EDOLO (steam-tramway to *Cividate*, see p. 206) leads through the well-cultivated *Val Camonica*, which is watered by the Oglio. It is enclosed by lofty, wooded mountains, and enlivened with many iron-works. The silk-culture is also an

important industry here. The dark rocks (*verrucano*) contrast curiously with the light triassic formations.

Near the (5½ M.) *Casino di Boario* (735 ft.; *Bath Hotel; Alb. degli Alpini, R. 2-2½, D. 8, pens. 8-8 ft.) our road joins the road from Pisogne (p. 207). A route, diverging to the left, leads hence through the imposing gorge of the *Dezzo* to *Vilminore* and *Schilpario* (see *Baedeker's Eastern Alps*).

Near (18½ M.) *Cividate*, where the steam-tramway ends, is a very picturesque deserted monastery on the hill. Farther on we pass through a ravine and cross the Oglio to —

15½ M. *Breno* (1080 ft.; *Italia*, unpretending; *Trattoria del Fumo*; *Caffè Leonardi*), capital of the lower Val Camonica, with a ruined castle. To the E. rises *Monte Frerone* (8770 ft.).

The valley again contracts. To the right, a little back from the road, lies the village of *Ceto*, at the foot of the *Pizzo Badile* (7990 ft.). — Beyond (21½ M.) *Capo di Ponte* (1375 ft.; Alb. Ceseretti; Alb. Sant' Antonio, plain; Osteria Apollonio) the scenery changes; maize and mulberries become rare. — 25½ M. *Cedegolo* (1835 ft.; Alb. all' Adamello; Osteria Sanguini; Caffè-Trattoria della Posta, with rooms); 29½ M. *Malonno* (1770 ft.).

34½ M. *Edölo* (2290 ft.; *Leone d'Oro*; *Gallo*, well spoken of), a small and picturesquely situated town, commanded on the E. by *Monte Aviolo* (9450 ft.).

At *Edölo* the road divides. The branch to the N. crosses the *Tonale Pass* (8180 ft.) to *San Michele*, a station on the *Bozzen and Verona railway* (p. 17), or over the *Mendel Pass* direct to *Bozzen*. The road to the W. crosses the *Passo d'Aprica* (3880 ft.) to *Tresenda* in the *Val Tellina* (p. 161; 25 M.; one-horse carr. in 6 hrs., 25 fr.). See *Baedeker's Eastern Alps*.

2. Val Trompia.

STEAM TRAMWAY from *Brescia* (starting at the rail. station) to (12½ M.) *Gardone Valtrompia* five times daily, in ca. 1½ hr. (fares 1 fr. 20, 90 c.). — OMNIBUS (in summer) from *Gardone* to (18 M., in 8½ hrs.) *Collio* (carr. from the *Hôt. Mella* 8-10, with two horses 18 fr.).

The STEAM TRAMWAY issues from the *Porta Trento* (Pl. C, 1), the N. gate of *Brescia*, and then runs to the N., through an attractive and well-tilled district, to the *Val Trompia*, which is watered by the *Mella*.

From (12½ M.) *Gardone Valtrompia* the attractive ROAD leads past several iron-mines, which furnish the metal for the *Brescian weapon factories*, and past *Lavone*, the starting-point for the ascent of the *Monte Guglielmo* (p. 207).

18 M. *Collio* (ca. 3300 ft.; **Hôtel Mella*, with a hydropathic, B. 8-8, pens. 9-11 fr., open May-Oct.; Alb. *Tabladino*), the capital of the Upper *Val Trompia*, frequented in summer for its cool climate.

An attractive pass leads from *Collio* via the *Colle Mantova* (5475 ft.) to (5 hrs.) *Doppio* (p. 210). The *Dosso Alto* (8175 ft.; 1 hr.), to the S., and the *Monte Colombino* (7200 ft.; 2 hrs.), to the N.W., may be ascended from the *Colle Maniva*; two easy and attractive expeditions.

3. Val Sabbia and Lago d'Idro.

RAILWAY from Brescia via *Tormini* to *Vobarno*, 22½ M., in ca. 1½ hr. (fares 2 fr. 30, 1 fr. 30, 50 c.). The stations are numerous and the trains are often late. Public vehicles for *Salò* (fare 50 c.) are usually to be found at *Tormini*. — STEAM TRAMWAY from *Brescia* (*Brescia-Tormini-Salò-Maderno* line, see below), starting at the rail. station, via (15 M.) *Tormini* (carr. changed) and (20½ M.) *Vobarno* (80 M.) *Vestone* (4 trains daily, in 8¼-4¼ hrs.). — HIGHROAD from *Brescia* to (35½ M.) *Ponte Caffaro* via *Preseglie*, *Vestone*, and *Anfo* (diligence to *Anfo* daily in 7 hrs.).

The RAILWAY is identical with the Milan and Verona line as far as (5½ M.) *Ressato* (p. 198). We then turn to the N.E., near the barren S.W. slopes of the Brescian Alps, and enter the lower *Chiese Valley*, which is watered by the *Naviglio Grande*, a canal constructed in 1288. The chief stations are (16 M.) *Gavardo* (650 ft.), where we cross the *Chiese*, and (18½ M.) *Tormini* (see below). — 22½ M. *Vobarno* (805 ft.), the terminus of the line, is situated in the upper valley of the *Chiese*, which is enclosed by lofty mountains and above *Tormini* is known as the *Val Sabbia*.

The STEAM TRAMWAY leaves *Brescia* by the *Porta Venezia* (Pl. E, 3), the E. city-gate, and skirts the bare S. slopes of the Brescian Alps, passing many attractive villas and then large quarries. The chief stations are *Ressato* (p. 198), *Nuvolera*, *Paitone*, and *Gavardo*, villages with the houses lighted by electricity. The mountain-chapel of *Paitone*, ¼ hr. above the village, contains a celebrated *Madonna* by *Moretto*.

18 M. *Tormini* (745 ft.; inn) lies at the foot of the *Selva Piana* (3166 ft.), which may be ascended hence in 2¼ hrs. via *Prandaglio* and the church of the *Madonna della Neve* (2900 ft.; view).

FROM TORMINI TO MADERNO, 11 M., steam-tramway in 1¼ hr. (comp. above). The line follows the *Desenzano* road (p. 211) to the S.E., and then, at (3 M.) *Cunetton*, turns sharply to the N. and descends to (5½ M.) *Salò* (p. 212), affording splendid views of the smiling Bay of *Salò*, the steep bank of the *Riviera* (p. 212) overhung by the *Mts. Pizzocolo*, and the long *Mte. Baldo*, on the E. bank of the *Lago di Garda*. — 8½ M. *Salò-Carmin*, at the E. end of the village. We follow the highroad, skirting the lake, via (6½ M.) *Gardone Riviera* (p. 212) to (11 M.) *Maderno* (p. 214).

20½ M. *Vobarno* (see above). — 25½ M. *Sabbio*. The castle (*Rocca*) contains old Brescian paintings (14-15th cent.). — At (27½ M.) *Barghe* the road from *Brescia* through the *Val Garza* enters the *Val Sabbia*. — 30 M. *Vestone* (1050 ft.; *Agnello*; Italia), the capital of the valley.

The Road quits the *Val Sabbia* at (3 M.) *Lavenone* (1260 ft.) and then skirts the W. bank of the *Lago d'Idro* (1207 ft.), which is 6 M. long and ¾-1¼ M. broad. To the right, at the S.E. angle of the lake, is the village of *Idro*. — 9 M. *Anfo* (1280 ft.; diligence to *Brescia*, see above), with the picturesque keep of *Rocca d'Anfo*, once a Venetian frontier-fort. 2¼ M. *Sant' Antonio*.

2¼ M. *Ponte Caffaro* (inn; Italian and Austrian custom-house), 1 M. to the N. of the *Lago d'Idro*, on the wild torrent of *Caffaro*, which here forms the frontier.

Above Ponte Caffaro the *Val Caffaro* becomes an impassable gorge. From Sant' Antonio (p. 208) a road leads in wide curves to ($4\frac{1}{2}$ M.) Bagolino (2855 ft.; *Ab. Ciappana*, very fair), a large mountain-village (3500 inhab.), in a fine situation. — From Bagolino over the *Colle Mantova* to the *Val Trompia*, see p. 208.

From Ponte Caffaro to the *Lago di Ledro* and to *Riva*, on the *Lago di Garda*, see p. 217; to *Condino* and *Tione*, see *Baedeker's Eastern Alps*.

36. The Lago di Garda.

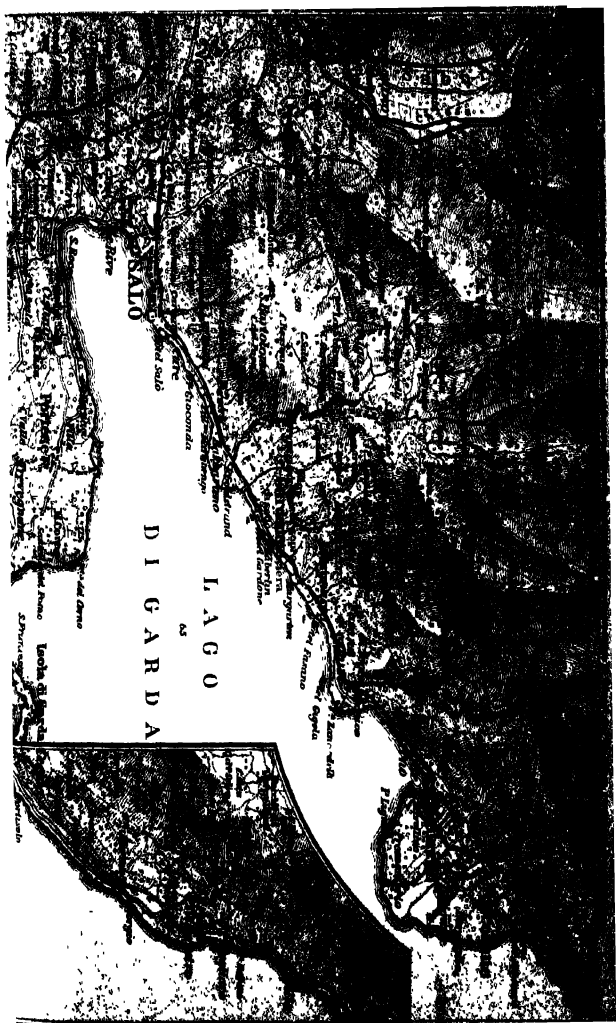
Steamboats. 1. W. BANK (the more picturesque; inconvenient railway connections, especially with Venice), between Desenzano and *Riva*, twice daily in $4\frac{1}{4}$ hrs. (fares 4 fr. 45, 2 fr. 60 c., plus the duty of 10 c. per ticket). On Tues. a third boat piles from Desenzano to *Maderno*. Stations: *Sirmione*, *Manerba*, *San Felice* (these two not on all trips), *Saldò*, *Gardone-Riviera*, *Maderno*, *Gargnano*, *Tignale*, *Campione*, *Tremosine*, *Limone*, *Riva*. The morning steamer from Desenzano also touches at *Castelletto* and *Malcesine*, the afternoon-boat from *Riva* at *Torbole* and *Malcesine* (all on the E. bank). — 2. E. BANK, between *Riva* and *Peschiera*, daily in $4\frac{1}{4}$ hrs. (fares 4 fr. 60, 2 fr. 60 c.). Stations: *Torbole*, *Malcesine*, *Assenso*, *Magagnano*, *Castelletto*, *Gargnano* (W. bank), *Torri*, *Garda*, *Bardolino*, *Lusio*, *Peschiera*. — 3. FROM PESCHIERA TO MADERNO (very pleasant in clear weather), once daily in $4\frac{1}{4}$ hr.; stations: *Lusio*, *Bardolino*, *Garda*, *Torri*, *Maderno*. — Excursion-trips to both banks are made on Sun in summer; day-ticket 2 fr., season-ticket 5 fr. 60 c. — In the following description the stations at which there is a pier are indicated by 'P', the small-boat stations by 'B'. — The new steamers (restaurant on board) are good and clean. Sea-sickness is not unknown in rough weather, and a storm from the N. sometimes makes a landing at the intermediate stations impracticable. — Luggage undergoes a custom-house examination at *Riva*.

Railway from Desenzano and *Peschiera* to *Verona* and *Brescia* (*Milan*), see E. 88; from *Riva* to *Areco*, and ($15\frac{1}{2}$ M.) *Mori*, p. 19. — The following CIRCULAR TOUR TICKETS may be procured (comp. p. xvii): *Desenzano-Peschiera-Riva-Gardone-Riviera-Saldò-Desenzano* ('H'; valid for 5 days; fares 9 fr. 20, 8 fr. 65, 5 fr. 10 c.); *Riva-Desenzano-Milan-Verona-Mori-Riva* ('I'; 15 days; fares 87 fr. 90, 28 fr. 70 c.); *Riva-Desenzano-Venice-Verona-Mori-Riva* ('K'; 15 days; fares 89 fr., 29 fr. 50 c.).

Steam Tramway from *Brescia* viâ (18 M.) *Tormint*, ($28\frac{1}{2}$ M.) *Saldò* (p. 212), and (26 M.) *Gardone-Riviera* (p. 212) to ($28\frac{1}{2}$ M.) *Maderno* (p. 214), five trains daily in $8\frac{1}{4}$ hrs. (1st class fare 3 fr. 40 c.); comp. p. 208. Numerous wayside stations are stopped at, and punctuality is by no means assured.

Highroad from *Malcesine* viâ (16 M.) *Garda* and ($26\frac{1}{2}$ M.) *Peschiera* to ($33\frac{1}{2}$ M.) *Sirmione*, or to ($35\frac{1}{2}$ M.) *Desenzano*; from Desenzano viâ ($12\frac{1}{2}$ M.) *Saldò* to ($23\frac{1}{2}$ M.) *Gargnano*. These routes are recommended to cyclists.

The *Lago di Garda* (210 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 34 M. in length, and 3-11 M. broad; area 189 sq. M., greatest depth 1195 ft. The chief feeder is the *Sarca*, and it discharges itself to the S. by the *Mincio*. — The E. bank is separated from the valley of the *Adige* by the *Monte Baldo* (p. 216), a range about 25 M. in length, terminating to the S.W. in the cape of *San Vigilio* (p. 215). The W. bank, hemmed in in its N. part by precipitous cliffs formed by spurs of the *Gladiacrian Alps*, expands between *Gargnano* and *Saldò* into the level coast-strip known as the *Riviera*. From the S. banks, ranges of hills, the moraine-circuses of the ancient lake glacier, extend far into the N. Italian plain. The lake belongs to Italy, except the N. extremity, with *Riva*, which is Austrian. It is seldom per-



fectly calm, and in fine weather is often considerably agitated about midday by a local wind from the S. (*Ora*; cold in winter). In a storm from the N. the lake is sometimes almost as rough as the sea, as recorded by Virgil (Georg. ii. 180). The water is generally of an azure blue.

The **VEGETATION** is very luxuriant, especially on the more sheltered stretches of the coast, near Garda and on the Riviera. Even the sensitive lemon (*Amona*) arrives at maturity on the Riviera and near Limone, but in winter the trees require to be carefully enclosed by wooden shelters (*serre*). This is done with the aid of numerous white brick pillars, which gleam picturesquely amid the soft green foliage. In consequence of the disease known as 'gumming' the annual yield of lemons has fallen from 10-16 millions (1882) to about 8 millions. Citrons (*citrus medica*) also are extensively cultivated on the Riviera. Caper-shrubs (*capparis spinosa*) flourish in the chinks of old walls. The tall laurel trees (*laurus nobilis*), which shade most of the roads, are characteristic of the Riviera. Groves of olives, as in the Barca valley, stretch up the hill-slopes to a height of 980 ft.; but the trees suffer a good deal from 'scale' (fungus), which renders it necessary to hollow out the trunks artificially.

The *trota*, or trout, which attains 25 lbs., the *carpsione*, or salmon-trout, the *anguilla*, or eel, and the *luccio*, or pike, are excellent fish.

Desenzano sul Lago (P, *Hôt. Royal Mayer*, R. 2-5, B. 1¼-1½, d. 3-8½, D. 4, omn. ½-1 fr., with a small garden; *Due Colombe*, with garden on the lake; *Ristorante Vapore al Lido*, at the pier, with bathing-establishment, very fair; *Rail. Restaurant*), a busy town with 4700 inhab., at the S.W. angle of the lake, is a station on the railway from Milan to Verona (p. 198). Omnibus or one-horse cab from the pier to the railway-station 50 c. per pers.; each large piece of luggage 25 c. One-horse carriage to Salò and Gardone-Riviera, 8-9 fr. The drivers usually try to overcharge. Fine view from the *Breakwater*. Large market on Tuesdays.

WEST BANK from Desenzano to Riva. The steamers call first at *Sirmione* (P; *Hôt. Regie Terme*, pens. 7-8 fr., incl. wine, bath 1¼-2 fr., closed Dec.-Feb.; *Hôt. Sirmione*, R. 1½-2, d. 2½, D. 3½, pens. 6-7 fr., incl. wine; *Albergo Trento*, Z. 1-2½, d. 2, incl. wine, pens. 4-5 fr.; *Alb. Catullo*, unpretending), a fishing-village near the N. end of the narrow promontory of the same name, projecting 2½ M. into the lake, about 8½ M. to the N. of Desenzano, whence it may also be reached by boat (with one rower 5, with two 8 fr.) or by carriage (85 min.; 2-3 fr., there and back, with halt of 2 hrs., 5 fr.). One-horse carr. from Sirmione to Peschiera, 1 pers. 3 fr., each addit. pers. 1 fr. — Sirmione is a favourite German resort in spring and autumn and is visited by many Italians in summer for the sake of its sulphur-baths.

The village adjoins the handsome ruin of a *Castle* of the Scaligers (p. 228; view from the tower; fee). We thence cross the olive-clad height, past the little church of *San Pietro*, to (1 M.) the extremity of the peninsula, where we obtain a charming view of the lake. Here are the so-called *Grotto di Catullo*, the considerable relics of a Roman building extending into the lake, said to have been the country-house of Catullus, who wrote his poems here ('*peninsularum, Sirmio, insularumque ocellis*'). Tennyson celebrates 'olive silver' Sirmio and its connection with Catullus in one of the most musical of his short poems. — The *Surgente*, a warm

sulphur-spring rising in the lake, has been utilised in the new bath-establishment since 1897.

From Sirmione the steamboat steers past the abrupt *Cape Manerba* (745 ft.), and touches (afternoon trip only) at the villages of *Manerba* (B) and *San Felice di Scovolo* (B). It then threads the rocky channel between the *Valtenesi* (see below) and the beautiful crescent-shaped *Isola di Garda*, with a new chateau belonging to the Duchess De Ferrari (visitors admitted on Thurs), steers to the W., and enters the bay of —

Salò (P). — *Hotels* (not for invalids). **HÔTEL SALÒ**, in an open situation beside the lake, near the steam-tramway station *Salò-Carmine* (p. 209), with railway-ticket office and garden, R. 8½-4, B. 1¼, D. 8¼-4, S. 2¼-8, pens. 7½-10 fr., closed June 1st-Aug. 15th; **ALB. EUROPA**, Piazza Vittorio Emanuele, moderate; **HÔT. EUROPA** R. 2 fr — *Pension Villa Dahheim*, on the Gardone road, pens. 8-12 fr — *Cafés-Restaurants*. *Baviera*, at the harbour (steamboat pier); *Ristorante Centrale*, Via Paradiso, with a small garden on the lake; *Belvedere*, Piazza Vitt. Emanuele.

MONEY CHANGERS: *Banca Popolare*; *P. Castagna*. — **CYCLES** at *Cadorini's*.

STREAM TRAMWAY (*Brescia-Tormini-Salò-Maderno*), see p. 211.

Salò, a town with 4860 inhab. and manufactories of *Acqua di Cedro* (liqueur), is charmingly situated on the W. shore of the bay that opens at Gardone. In the town-hall is the former assembly room of the *Magnifica Patria della Riviera* (p. 214). The Gothic *Parish Church* contains several pictures of the Brescian and Veronese Schools: on the pillar to the right of the high-altar, Adoration of the Child, by Torbido; 4th altar on the right, Christ in Hades, by Zenon of Verona (1537). In *San Bernardino*, 2nd altar on the left, is an altar-piece by Romanino (1529; San Bonaventura with a donor and angels).

A fine view (best by evening-light) is obtained from the *Monte San Bartolomeo* (1866 ft.), which is ascended in 1½ hr. through a farmyard outside the N. gate of Salò, to the left (descent to Gardone 1¼ hr.). — A HIGHROAD (one-horse carr. 7 fr.) leads to (S W) *Desenzano* (p. 211) through the *Valtenesi*, the undulating wine-growing district between the valley of the *Chiessa* (p. 209) and *Cape Manerba*.

We here reach the *Riviera* (p. 211), the warmest part of the coast, with numerous villages and country-houses. In the evening it sparkles with electric lights all the way from Salò to Toscolano. — A little farther on is —

Gardone Riviera. — *Piers* at *Gardone di Sotto* and *Fasano* (p. 215).

Hotels (generally overcrowded in March and April). ***GRAND HÔTEL GARDONE-RIVIERA**, at the pier, with hot-air heating, ticket-office, café-restaurant, garden, covered promenade, and lake-baths, R. 2¼-6, B. 1½, D. 8½-8, S. 2½-8½, pens. 7½-12 fr. (closed from mid-May to mid-Sept.); **HÔT. PENS. EUROPA-RIVIERA**, **HÔT. PENS. SERRA**, pens. from 1 fr.; **HÔT. PENS. ROMA**, pens. from 1 fr.; **HÔT. PENS. MONTE SALÒ**; **HÔT. PENS. FASANO**, ¼ M. to the E. on the road to Fasano (tramway), with heated corridors, electric light, restaurant, view-terrace, and lake-baths, R. 2½, B. 1½, D. 4, S. 3, board 1 fr.; **HÔT. PENS. ROSSIGNOL**, pens. 7½ fr.; **HÔT. BALLERON**, plain, but very fair, with restaurant, R. 2½, pens. 5-7 fr.; these two at Fasano, with gardens.

Fasano, 1½ M. from Salò, with a pretty garden, pens. from 10 fr.; **P. SERRA** (R. 2½, B. 1½, D. 4, S. 3, board 1 fr.), these three at Fasano, ½-¾ M.



from the quay; *P. Amaro* (8½/8 fr.), with garden on the lake; *Pens. Benaco*; *Pens. National*; *P. Salis* (from 7 fr.), *P. M. B.* both in Fasano. — *Villa Primavera*, in Gardone di Sopra, ½ M. above the quay, an establishment for invalids (*Dr. Krieger*), with a beautiful garden, pens. 10-15 fr. — Apartments to be obtained also in Salò, Gardone di Sopra, Fasano, and Maderno.

Café in the Car-Garten, between Gardone di Sotto and Fasano.

Post Office, at the Gr. Hôt. Gardone, open daily, 8-12, 4-8, and 8-10. — Telegraph Office at the same hotel, 8-12 and 2-7 (Sun and holidays, 9-11 and 4-6).

Physicians: *Dr. Krieger*; *Dr. Kres*; *Dr. Boral*; *Dr. Molinari*. — Chemist: *Perotti*, Piazza Wimmer. — Visitors' Tax, 10 fr. per season.

Cabs. To Salò 2½ & 8, with two horses 5 fr., to Desenzano 9 & 18, to Maderno (p. 214) 8-4 & 6, to Toscolano Gorge (see below) 5-6 & 8, to Gargnano (p. 214) 6½-7½ & 11 fr. — STEAM TRAMWAY to Brescia and Maderno, see pp. 211, 214.

Boats. To Salò and back with one rower 2½, with two rowers 4 fr.; to Maderno 8 & 5, to Cape Manerba (two rowers) 7, to the promontory of San Vigilio (2 rowers) 10, to Garda (2 rowers) 12 fr. — ELECTRIC LAUNCH (at the Gr. Hôt. Gardone), with 11 seats, per ½ day 25, whole day 40 fr.

Climate. Gardone is excellently sheltered from the prevalent winter winds (N. and N.W.) by the chain of hills rising from the *Mts. San Bartolomeo* to the *Mt. Passerolo* (see below) and interrupted only by the *Barbarano Ravine*. A like service is rendered by the *Mts. Baldo* against the E. and N.E. winds. The S. and S.E. winds have free access, but the Ora (p. 211) is not felt here and 83 per cent of the days of the year are free from wind. The greatest rainfall takes place in Oct. (6.2 in.), Nov. (4.8 in.), and April (3.5 in.), while the three winter months have usually little rain, abundance of sunshine (129 hrs. in Dec., 141 in Jan., 165 in Feb.), a relatively high temperature (mean 39.5° Fahr.), and a low range of temperature (mean daily range in Dec 8° Fahr., in Jan. 8.5°, in Feb. 11.7°). Snow seldom lies long on the ground. The relative humidity (76 per cent) varies little and is about the same as that of Montreux.

Gardone-Riviera, consisting of eight villages (*Gardone di Sotto*, *Gardone di Sopra*, *Fasano*, etc.), has become since 1885 a favourite winter-resort for consumptive and nervous invalids, while in the spring and autumn it is frequented by those in search of rest and refreshment. The visitors are chiefly Germans. The hills afford a multitude of varied walks, all free from dust and well provided with benches. The vegetation is of a thoroughly southern character (comp. p. 211); camellias, magnolias, and palms grow in the gardens unprotected.

Excursions. To *Morgnaga*, returning by the *Barbarano Ravine*, 1½ hr. — To *Gardone di Sopra* (425 ft.), with a fine view beyond the church and the beautiful gardens of the *Villa Cargnani*; from the latter we may proceed to the left by the 'laurel walk' to *Fasano di Sopra* (325 ft.) and ascend through the *Bernico Ravine* to *Fasano di Sotto* (1 hr.). — To *San Michele* (1825 ft.), a high-lying church, affording a fine view of the lake and of the *Val di Sur*, 1½ hr.; we may return along the slope of *Monte Lavinio* (see below) by the 'high walk' via *Sopra* (320 ft.) and *Gardone di Sopra* (1½ hr.). — Via *Maderno* (steam-tramway, see p. 214) to the romantic and profound *Toscolano Ravine*, with its paper-mills (sawmills) and large electricity works, returning via *Gardone*, the church of which (360 ft.) commands a fine view, 3½-4 hrs. — By boat (1½ hr.) to the promontory of *Manerba* (view of the whole lake). — By steam-tramway (p. 209) to *Formig* (p. 208) and *Lake Iseo* (p. 209).

Ascents. *Monte San Bartolomeo* (1825 ft.), 3 hrs. via p. 212. — *Monte Baldo* (1820 ft.), 1½ hr., via *Sopra* (see above). — *Monte Passerolo* (1825 ft.), 2½-3 hrs. — *Monte Passerolo* (1825 ft.), 3-4 hrs., with guide, affording an extensive view.

We next pass *Fasano* (P; hotels, see p. 212), 20 min. to the N.E. of *Gardone di Sotto*, and the beautifully situated *Villa Zanardelli*. — *Maderno* (P; *Hôt. San Marco*, well spoken of, R. 1½-2, pens. 6-7 fr.; *Hôt.-Pens. Lignet*, pens. 6-7 fr.; *Pens. Vittoria*) lies at the base of *Mte. Piascicolo* (see p. 213), on a promontory extending far into the lake. In the early middle ages it was the capital of the *Magnifica Patria della Riviera*, which was acquired by Venice in 1428. The *Campanile* behind the parish-church is the relic of a castle destroyed by the French in 1797. The old church of *Sant' Andrea*, altered in the interior, has a Romanesque façade (12th cent.) and Roman reliefs on the external wall. Steamer to *Peschiera*, see p. 210. Steam-tramway to *Salò* and *Brescia*, p. 209.

The following places, *Toscolano* (Cavallo Bianco), *Cecina*, and *Bogliaso*, with a large château of Count Belloni of Brescia, are not steamer-stations. — *Gargnano* (P; *Hôt.-Pens. Gargnano, Cervo*, at both R. 1½-2, pens. 6-7 fr.), an important-looking village amidst lemon and olive plantations, marks the N. limit of the Riviera.

The mountains now become loftier, recalling the scenery of the Norwegian fjords. *Tignale* (B) is the station for *Piovere*, *Gardola*, and other mountain-villages not visible from the lake, which are reached also by a mule-track from Gargnano. The steamer then steers past the steep *Monte Castello* (2560 ft.) to *Campione* (P), which lies upon a narrow strip of level ground at the mouth of a brook. The large cotton-spinners (*cotonificio*) here is worked by electricity.

A pleasant excursion may be made hence to (2 hrs.) the *Madonna di Monte Castello*, on the S slope of the mountain. Thence we may descend via *Gardola* (see above) to *Tignale*, or via *Piovere* to *Gargnano*.

Tremosine (1855 ft.), with its little church, situated high above the lake, is reached by a zigzag-path from the small-boat station.

In a bay farther on are the white houses of *Limone* (P; *Alb. del Gallo*; *Ristorante Belvedere*), another lemon and olive producing village. A few small steamers (*torpediniere*) are stationed here to prevent smuggling; the entire N. end of the lake is illumined at night by their search-lights.

To the N. of Limone we cross the Austrian frontier and soon after pass the gorge of the *Val di Ledro* (below, the *Ponale Fall*); high above the lake is the *Ponale Road* (p. 216), running along the vertical face of the cliff.

Riva, see p. 215.

E. BANK FROM RIVA TO PESCHIERA. The first station is *Torbóle* (P; *Hôt. Garda-See*, very fair, with view-terrace, R. 1 K. 60 h., pens. 6-6 K.; *Alb. all' Aurora*, Italian, good wine; boat to *Riva* 8, to the *Ponale Falls* 4 K.), prettily situated 2½ M. to the S.E. of *Riva*, on the road to *Mori* (p. 19). The vessel skirts the base of the precipitous *Monte Baldo* (p. 216) and reaches —

Malsesino (P; *Hôt. Speria*, pens. from 6 fr.; *Alb. d'Italia*, pens. 4½ fr.), with a picturesque old castle recently repaired (view from

the tower; fee). Goethe was arrested here in 1786 when sketching by the Venetian officials (see his *'Italianische Reise'*). The parish-church contains a Descent from the Cross by Girolamo dai Libri, a richly coloured masterpiece (1st altar on the right). Beautiful road hence to (16 M.) Garda (see below).

Beyond Malcesine lie two rocky islets, *Isola dell' Olivo* and *Trinellone*. The next stations are *Assenza*, *Magagnano*, *Castelletto di Brenzone* (P; Alb. del Solo), and *Torri del Benaco* (P; Alb. Calcinardi), with an imposing ruined castle and large quarries of yellow marble. The stretch between Torri and Garda is the most beautiful part of the E. bank. The banks become flatter. The promontory of **San Vigilio* (osteria) with the neglected *Villa Brenconi*, 2¼ M. to the W. of Garda, extends far into the lake. In the beautiful *Bay of Garda*, sheltered from the N. by Monte Baldo, lie the villas of Marchese Carloti and Count Albertini of Verona, both with fine parks, with pine-trees. The picturesque old town of Garda (P; *Hôt. Garda*; *Hôt.-Pens. San Vigilio*), at the influx of the *Tesino*, which descends from Monte Baldo, gives the lake its name.

About 2¼ M. to the S.E. is the *Rocca di Garda* (984 ft.; view), with a ruined castle. Upon the wooded heights opposite are the hermitages of *Sant'Eremo* (1014 ft.). — From Garda to the *Monte Baldo* and *Verona*, see pp. 217, 220.

The hills farther on are covered with olive-trees, vines, and fruit-trees. We enjoy a fine view of the lake-expanse, with Cape Manerba and Sirmione in the distance. The next places are *Bardolino* (P; Alb. Bardolino) and *Lavio* (P), with a picturesque old castle.

Peschiera, see p. 195. The station is on the E. side of the town, ½ M. from the pier (one-horse carr. 50 c. per pers.).

Riva. — Steamboat Piers: *Riva Ottà*, at the harbour; *Riva Ferrovia*, at the railway-station — The Railway Station (*Restaurant*) lies about ¼ M. to the E. of the harbour.

Hotels. **PALAST-HOTEL LIDO*, in an open situation to the E. of the station, with lift, steam-heating, and large garden, adapted for a stay of some time, R. from 4, B. 1½, déj. 2½-3½, D. 4-5, pens. from 8, om. 1-1½ K.; *Hôt. IMPERIAL DEL SOLE* (marked S on the map), at the harbour, with terrace on the lake, R. 2-4, B. 1, D. 4, S. 2, pens. 6½-8, om. 1½ K.; **Hôt. Pens. SAN VILLAS*, three villas with a park, ¼ M. to the E. of the station, R. 2-3, B. 1, D. 3, S. 2, pens. 7-9 K., om. 80 A.; **Hôt.-Pens. DU LAC*, a few yds. nearer the station than the preceding, with large garden and bathing-establishment, R. 2-3 K., B. 80 A.-1 K., D. 3, S. 2, pens. 6-7 K., om. 80 A.; *Hôt.-Pens. JOLANDA*, with garden, on the lake; *Hôt.-Pens. ERVA*, Piazza Giardini, R. 2½-3 K., B. 80 A., D. 3, S. 2, pens. 6-8, om. 1½ K.; *Hôt.-Pens. SERRAIOLO*, ¼ M. from the station, with garden on the lake; *HÔTEL BARRUOL*, at the station. — *ALB. SAN MARCO*, *Corso Inviolata* (see p. 216), R. 1½-2, pens. 5½ K., Italian; *BORG'S HOTEL*, corner of the *Corso Inviolata* and *Viale Dante*, R. 1 K. 40, D. 2 K. 40 A., pens. from 3 K.; *MUSEO*, *Viale Dante*, with garden, R. 1-2, pens. 5-6 K., unpretending. — Board and medical attendance for invalids at *Dr. von Hartmann's Brückenhof*, 240-300 K. monthly.

Beer at *Musch's*, the *Alb. San Marco*, the *Hôt. Stadt München* (see above), and in the *Sirreria Erdinger*, to the E. of the station. — *Café Americ.* under the arcade at the harbour. — *Confetteria, Signor, Piazza Brè* next the theatre.



shady in the afternoon, leads from *Pieve* (p. 19) to (2 hrs.) the celebrated pilgrimage-church of *Madonna della Corona* (2540 ft.), not far from the village of *Spissai* (2828 ft., Alb. Zanotti), and thence to (1 hr.) *Ferrara di Monte Baldo* (2807 ft., rustic inn). *Spissai* may also be reached from *Garda* (p. 215; 10 1/2 M.), by the road via the railway-stations of *Copertino* (comp. p. 284; diligence to *Ferrara* in connection with the trains, carr. there and back 8-7, with two horses 10 fr.) and *Fusson* (1270 ft.). From *Ferrara*, making an early start, we ascend by a new path to the (2 1/2-3 hrs.) top of the *Punta del Telegrafo* (*Rifugio* of the Ital. Alpine Club).

Val di Ledro (carr. to *Pieve* and back 8, with two horses 18 K.; diligence every afternoon to *Pieve* in 3 1/2, to *Storo* in 5 hrs.). At the angle, high above the Fall of the *Ponale* (p. 216), the road turns to the W. into the green valley, and leads by *Blacosa* and *Molina* to the pretty *Lago di Ledro* (2180 ft.), on the N. bank of which lie *Mussolago* and (2 M. from *Riva*) *Pieve di Ledro* ("Albergo Alpino, R. 1 K. 60-2 K. 40 A.). — Thence the road leads via *Bastecca* and *Tierno*, and through the sequestered *Val Angiola*, to (8 M.) *Storo* (1840 ft.; Agnello) in the valley of the *Chiese*, here called the *Val Sesena*. It then crosses the stream and proceeds to *Darzo* ("Ancora, Olappana), *Ledrons* (1268 ft.), with a ruined castle, and (3 1/2 M.) *Ponte Caffaro* (Austrian and Italian frontier; p. 209). From *Caffaro* to the *Lago d'Idro* and to *Vestene*, see p. 208.

About 4 M. to the N.E. of *Riva*, up the beautiful valley of the *Sarca* (railway, see p. 19; carriage, see p. 216), lies —

Arco. — Hotels (the larger open only from Oct. to May; nearly all have gardens). **CURHOTEL NIELSDORF*, with whey-cure and a covered promenade, R. 8 1/2-5, B. 1 K. 20 A., D. 4-5, S. 2-3 1/2, pens. 7-12, omn. 1 K.; **CASA CASTRO* (O on the Map), with covered promenade, café-restaurant, etc., R. from 8, B. 1, D. 8, S. 2, pens. 8-10 K.; **HÖT. PAYS. OLIVO*, R. 2-3 1/2, B. 80 A.-1 K. 20 A., pens. 5-8 K.; **HÖT.-PENS. STRASSER*, R. & L. 2 K. 40 A.-4 K., B. 1 K.; these four are in the *Curplatz*, with its well-kept grounds. — *BALNEUM*, near the rail. station, R. 1 K. 60 A.-6 K., B. 1, D. 2 K. 40, B. 1 K. 60 A., pens. 6-11 K.; **HÖT.-PENS. ARCO*, 1/2 M. from the *Curplatz*, pen. 7-9 K.; **HÖT.-PENS. OLIVENHAIM*, high up, on the edge of the olive-wood, with view-terrace; **HÖT.-PENS. AUSTRIA*, on the *Our-Promenade*, R. 1 K. 60 A.-2 K., pens. 5-6 K.; **HÖT. KARLSKRONA*, in the town, with small garden, pens. 5-6 K.; **HÖT.*, near the railway-station, R. 1 K. 60-2 K. 40 A., pens. 5-6 K.

Pensions (5-10 K. daily, L. & heating extra). *Dr. Navarra's Our-Pension*, with hydropathic establishment (pens. 8-20 K.); *Germania*; **HÖT.-PENS. ROMANOLA*; *Quintana*; **HÖT.-PENS. ORO*; *P. Rainaller*; *P. Aurora*; *P. Monrepos*. — PRIVATE APARTMENTS in various villas; R. according to aspect, 40-100 K. per month.

Restaurants. *Schreibmeier* (beer), *Curplatz*; **HÖT. AUSTRIA* (beer), see above; *Silvestro* (wine); *Ponck* (wine); *Monrepos* (see above), café and confectioner.

Curanstalt, to the S. of the *Casino*, well fitted up, with inhaling rooms, hydropathic appliances, etc.

Donkey per hr. 1 K., each hr. addit. 60 A., 1/2 day 5 K. 20 A., whole day 4 K., with fee. — Carriage to *Riva* and back 8, with two horses 8 K.; to *Bovereto* (without returning) 10 or 16 K.; to *Trent* (without returning) 14 or 24 K.

Physicians. *Dr. Gelfer*; *Dr. Gerke*; *Dr. Kuntze*; *Dr. Spitzmaier*. *Fishers' Tax*, 2 K. per pers. per week (8 days free); music tax 5 K., subscription to reading-room 2 K. — Band at the *Casino* daily 11-4; in spring and autumn also 3-6.

English Church Service in the Evangelical Church, near the railway.

Arco (200 ft.), an ancient town of 2884 inhab., situated on the right bank of the *Sarca*, forms a peninsula at the S. base of a precipitous rock (780 ft.), which is crowned by the Castle of *Arco* ("*Castro*"), destroyed by the French in 1805 during the War of the

Spanish Succession. Almost entirely shut in on the N., E., and W. by lofty mountains, Arco is frequented as a winter-resort by consumptive and nervous patients. The climate resembles that of Gardone (p. 212), but Arco has fewer showers and is somewhat less moist (relative moisture 72 per cent) and cooler in winter. The Ora (p. 211) is sometimes troublesome, especially at the beginning of spring. The vegetation is thoroughly southern in character (p. 211); numerous olive-groves.

The most frequented resorts of the visitors are in the neighbourhood of the two largest hotels and the new *Salone Municipale*, and the *Curplatz*, a little to the E. To the N. of the last are the *Collegiate Church* (1603-18) and the old town-palace of the Counts of Arco, with faded frescoes.

The magnolia avenue between the two chief hotels is continued to the W., by a road passing numerous villas, to Chiarano (see below). A side-road at the W. end of the avenue leads to the right to the garden and villa of the Archduke Frederick (no adm.).

Excursions. To the N. by sunny paths to the *Casa Bianca*, *Feduta Maria*, and the live-oaks (in all $\frac{3}{4}$ -1 hr.; guide-posts). The *Castle of Arco* is reached from the *Curplatz* in less than $\frac{1}{2}$ hr. (key at one of the chemists; fee 80-80 A.). — The romantic *Via di Prati*, diverging to the left on this side of the bridge, between the castle-rock and the Sarca, traverses the imposing remains of a huge landslip to (1 hr.) *Omiga* (inn), whence we may return by a stony path through the *Laghei Valley*, passing the small *Lake Laghei*, which is dry in summer ($1\frac{1}{4}$ hr.).

Pleasant walk to the W. hamlet of ($\frac{3}{4}$ M.) Chiarano, with the *Villa Angerer* (rich Mediterranean flora in the garden) and the *Villa Garda*, presented to the German emperor in 1901 by Herr Hildebrand, and now a convalescent home for officers. Fine views. Thence we proceed either by the road to the left, viâ the convent of *Santa Maria della Grazie* to (3 M.) *Varone* (p. 216), or to the right viâ *Vigna* to ($\frac{3}{4}$ M.) *Varignano* and thence ascend to the right by a rough path, affording beautiful views, to ($1\frac{1}{4}$ hr.) *Tenno* (p. 216). From Tenno we descend by *Cologna* to (40 min.) *Varone*, and return across the plain to (3 M.) Arco.

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The N.E. part of Italy, named *IL VENETO* after the ancient *Venetia*, is divided into the eight provinces of *Verona*, *Vicenza*, *Padova*, *Rovigo*, *Venezia*, *Treviso*, *Belluno*, and *Udine*. Its area, 9089 sq. M., is nearly equal to that of Lombardy, while its population of 2,514,366 souls is considerably smaller. The western and larger portion of the country, between the *Adige* and *Piave*, is indeed as thickly peopled as the eastern and less prosperous part of Lombardy between the *Adda* and the *Mincio*; but the *Friuli*, or ancient county of *Friens* (see the *Notes*), to the E. of the *Piave*, consists of very inferior land, owing to the alluvial deposit down by the *Adige* stream. The *Quadrilatero*, the four provinces of the *Adige*, speak a variety of dialects.

The *Venezian* dialect of *Venezia* contains traces of the *Gallic* element like that of the *Provençal* from *Provença* to the *Rhône*, which were once brought into the *Adige* by the *Gallic* of *Padua* from *Padua*.

used by men of letters, as for example by Goldoni in his comedies, and is the softest of all the Italian dialects, the flattening and elision of the consonants being very common. Thus *nevode* for *napole*, *cuor* for *sudare*, *jogo* for *succo*, *stor* for *signore*. Another characteristic is the conversion of *g* into *s*, as *seats* for *genti*, *sorno* for *giorno*, *masors* for *maggiors*.

The history of the country has always been influenced by the proximity of the sea and the peculiar formation of the coast. In the lower part of its course the *Po* differs widely in character from all the other rivers in Europe. Its fall is very gradual, being for a considerable distance $2\frac{1}{2}$ inches only, and latterly little more than $\frac{1}{4}$ inch per English mile. Towards the end of its course, moreover, it receives its most important tributaries. The result is that the adjacent districts are much exposed to inundations, a danger which has to be averted by the construction of huge dykes; and these works frequently require to be raised, as the bed of the river is constantly rising. The *Po*, together with the *Tagliamento*, *Livenca*, *Piave*, *Brenia*, *Adige*, and other coast-rivers, terminates in a vast delta which extends along the whole coast of Venetia. The quantity of alluvial deposit is so great, that the coast-district between *Tagliamento* and *Bavenna* alone was increased by about 295 sq. M. in the course of the 19th century. From the same cause the beds of the streams are continually undergoing change and subdivision. Thus the ancient seaport of *Hatria* now lies $15\frac{1}{2}$ M. from the coast, and while the *Po* formerly flowed towards the S., it has formed its present embouchure since 1150. The extensive lagoons (*lagune*), separated from the sea by narrow strips of land (*Idi*), and connected with it by outlets, would render the whole coast uninhabitable in summer, were it not for the ebb and flow of the tide, which distinguishes the Adriatic from other parts of the Mediterranean (comp. p. 270), and prevents malarious exhalations. This extensive alluvial territory, which reminds one of Holland, called into activity the ingenuity and enterprise of its inhabitants at an early period, and a temperate and conservative character has thus been imparted to their history.

The *Veneti*, a branch of the Illyrian stock, kept entirely aloof from the immigrating Celtic tribes. The seaports of *Hatria* and *Spina*, at the mouths of the *Po*, carried on a considerable trade at an early period, and several canals on a large scale were constructed as early as B. C. 380. In the 3rd cent. the Veneti, together with the *Cenomani*, a Celtic tribe which occupied *Brescia* and *Verona*, entered into an alliance with *Rome*. While the Romanisation of Lombardy and Piedmont was attended with violent struggles, it was rapidly effected here without opposition. The Roman colony of *Aquileia* was founded as early as 181 B. C., and the boundary of Italy was thus laid down at the point to which it still extends. Owing to its industries, cattle-breeding, and agriculture, Venetia prospered greatly under the emperors. *Padua* was the wealthiest town in Italy next to *Rome*, and was rivalled in W. Europe by *Cadis* alone, as it numbered during the reign of *Augustus* no fewer than 500 citizens of knightly fortune (i. e. upwards of about 45000). The city was afterwards destroyed by *Attila*, and a similar fate befel *Athens*, a prosperous commercial town in the Lagoons, and *Aquileia*, which in ancient times was of a similar importance to the modern *Trieste*. The inhabitants of these coast-towns sought refuge from their conquerors in the islands of the Lagoons, where they founded *Heraclea*, *Grada* (*Aquileia Nova*), *Corio*, *Torcello*, *Burano*, *Murano*, *Malamocco*, *Pellestrina*, *Chioggia*, and other places. The Lombards (p. 140) were repulsed with aid from the Byzantine emperors; but in the following century the necessity of a closer union for mutual support led to the establishment of a confederate state. In 987 *Pastorius Anastasius* (d. 718) was elected the first *Dux* or *Doge* of this naval union, while *Heraclea* was chosen as the seat of government. In 707, however, the latter was transferred to *Malamocco*. Removed from Teutonic influences, and under the protection of the Byzantine Empire, the most famous of mediæval states took its rise here from apparently insignificant beginnings. In 800 the islands repulsed an attack of *King Pagan*, the son of *Charlemagne*, but on the capture of *Malamocco* the inhabitants were crowded together in the islands of *San Marco* and *Torcello*.

Rivoltò, the most secure of all the islands, was selected in 811 as the seat of government, and here accordingly the city of Venice was founded. *Agnellus Participatus* is said to have been the first doge whose residence occupied the site of the present Palace of the Doges. Situated between the Byzantine and Franco-German empires, Venice became a connecting link between the trade of each, and the great depot of the traffic between the East and the West. In 828 a Venetian fleet brought the body of *St. Mark* to Venice, and thenceforth the Venetians revered him as their tutelary saint, using his emblem, the lion (Rev. iv. 7), as their cognisance, and his name as synonymous with the republic, while their supreme official functionaries were styled 'Procurators of St. Mark'. In the interests of her commerce Venice was at length induced to make foreign conquests. These were at first confined to the Istrian and Dalmatian coasts for the purpose of procuring timber and suppressing piracy. The rivalry that sprang up with Genoa during the Crusades led the Venetians to effect a footing in the Levant, and to establish extensive colonies. At the same time the constitution of the state developed into a rigorous oligarchy, which with terrible impartiality contrived to keep both the nobility and people in check, and effectually to curb the national desire for liberty. In the neighbouring towns the supreme power rested on a foundation altogether different. The republics had been overthrown by the despots, who, supported by mercenary troops and the favour of the lower classes, had founded principalities in the modern sense of the word. Such were the Visconti in Milan, the Scaligers in Verona, the Carrara in Padua, the Gonzaga in Mantua, and the Este in Ferrara. The danger of collision with warlike princes, and the support they afforded to every attempt to overthrow the Venetian constitution, led to their own downfall. Venice, having made conquests on the mainland (*terra ferma*) for the sake of her own safety, soon became one of the chief Italian powers, and was thus involved in all the interminable wars caused by the rivalry of the different states. She obtained permanent possession of *Treviso* in 1380, *Vicenza* in 1404, *Padua* and *Verona* in 1405, *Cividale* in 1419, *Udine* in 1420, *Brescia* in 1426, *Bergame* in 1428, *Crema* in 1454, and *Rovigo* in 1484. In the market-places of these towns the lion of St. Mark was erected as a token of their subjugation, and Venetian nobles were appointed their governors. The district thus conquered extended to about 13,200 sq. M., besides the Dalmatian possessions (4250 sq. M.) and the settlements in the Levant. *Napoleon* at length overthrew the Republic, which had long been in a tottering condition. On 15th and 16th May, 1797, Venice was occupied by French troops under *Baraguay d'Hilliers*, this being the first occasion on which it had ever been captured by an enemy. In the Peace of Campoformio (1797) it was adjudged to Austria, but by the Peace of Pressburg in 1805 the Austrians were compelled to cede it to Italy. On the fall of Napoleon it was again awarded to Austria, but in 1866 it was finally incorporated with the Kingdom of Italy.

37. Verona.

Railway Stations: (1) *Stazione Porta Vescovo* (Pl. I, 6; rail. restaurant, D. incl. wine 8½ fr.), the principal station, about 1½ M. to the E. of the Piazza Vittorio Emanuele. — (2) *Stazione Porta Nuova* (Pl. B, 6), ¼ M. to the S.W. of the Piazza Vitt. Emanuele, where the hotel-omnibuses await the trains from Tyrol, Milan, and Bologna (luggage is not booked by express-trains from this station). — (3) *Stazione Porta San Giorgio* (Pl. E, 1), for the line to Domagnola (p. 19) and Caprino (p. 234).

Hotels (see p. xix). GRAND HÔTEL DE LONDRES ET ROYAL DESX TOURS (Pl. b, F, 3), Corso Sant' Anastasia, in the centre of the town, with steam-heating and covered court, R. 5-6, B. 1½, dd. 8-8½, D. 3, om. 1½ fr.; Gr. Hôt. COLOMBA D'ORO (Pl. c, D, 5), Via Colomba, near Piazza Vitt. Emanuele, R. 3½-4½, B. 1½, dd. 8, D. 4½, om. 1-1½ fr. — Second-class (with toilettes): HÔTEL REALE SAN LORENZO (Pl. d, D, 3), agreeably situated on the Adige, Riva San Lorenzo, R. from 3½, B. 1½,

déj. 3, D. 4, omn. 1 fr.; *AQUILA NERA* (Pl. f; E, 8), *Via delle Quattro Spade*, R. 2½ fr., omn. ¾ fr.; *REGINA D'UNGHERIA* (Pl. c; E, 8), near the *Piazza Erbe*, with a small garden, R. 1½ 2½, omn. ¾ fr.; *ALBERGO-RISTORANTE ALLA GABBIA D'ORO* (Pl. h; E, 8), *Corso Porta Borsari*, R. 2, omn. ¾ fr.; *HÔTEL-RESTAURANT ACCADEMIA* (Pl. g; E, 8), *Via Nuova*, R. 2-3, omn. ¾ fr.; *ALB. RISTOR. ALLA SCALA DEI MAZZANTI*, near the *Piazza Erbe* (Pl. E, 8), R. from 1½ fr.; *TORCOLO*, *Via Colomba* 11, R. from 1½ fr.; *ALB. CENTRALE*, *Piazza delle Erbe* 21, these five unpretending.

Restaurants at the hotels. Also: *Vittorio Emanuele*, *Piazza Vitt. Emanuele*, déj. 3, D. 4 fr., wine included; *Europa*, *Piazza Vitt. Emanuele*; *Löwenbräu* (Munich beer), *Via Nuova Lastricata* 14; *Concordia*, *Via Nuova*. — *Cafés.* *Vittorio Emanuele*, *Europa*, see above; *Caffè Dante*, *Piazza de' Signori*. — *Birrerie* (p. xxiii). *Löwenbräu*, *Concordia*, see above; *Franziskaner*, *Piazza Erbe* 85.

Booksellers. *Libreria Dante*, *Via Nuova Lastricata* 20; *Libreria alla Minerva*, *Via San Cosimo* (Pl. E, 4) — **Photographs:** *R. Lotze*, *Via Disciplina* 9 (Pl. G, 4), in *Veronetta*. — **Money Changer:** *Orti*, *Via Nuova* 27.

Baths: *Via San Luca* (Pl. C, 4).

Post and Telegraph Office in the *Piazza dell'Indipendenza* (Pl. F, 8).

Theatres. *Teatro Filarmonico* (Pl. C, 4); *Teatro Nuovo* or *Filodrammatico* (Pl. E, F, 8), *Piazza Navona*; *Teatro Ristori* (Pl. B, C, 4). — **Music** on Tues., Thurs., & Sun. evening in the *Piazza Vitt. Emanuele*.

Cabs ('Broughams'). Per drive 75 c., per hour 1½ fr., each additional hr. 1 fr. 25 c.; in the evening (i.e. after the lamps are lit) 30 c. per hr. more. From station to town 1 fr. Trunk 25 c. — For each pers. above two, one-third more.

Tramways traverse the town from the *Stazione Porta Vescovo* to the *Stazione Porta Nuova* (10 c.): see Plan.

English Church Service at the *Hôtel de Londres* (p. 221).

The Sights of Verona may be seen in one day and a half. 1st Day. Morning: *Piazza delle Erbe* and *Piazza de' Signori* (pp. 223, 224); *Tombs of the Scaligers* (p. 225); *Corso Cavour* (p. 227); *Arena* and *Piazza Vittorio Emanuele* (p. 227); drive to the *Porta del Pulio* (p. 228) and *San Zeno* (p. 228). Afternoon: *Sant' Anastasia* (p. 225); *Cathedral* (p. 226); *San Giorgio in Braida* (p. 284); *Santa Maria in Organo* (p. 283); *Giardino Giusti* (p. 232). Evening: *Via Nuova* (p. 230). — 2nd Day. *San Fermo Maggiore* (p. 230); *Palazzo Pompei* (p. 281). — Excursion to *San Michele*, see p. 234. — **INCLUSIVE TICKETS** (biglietto cumulativo; 2 fr.; valid for three days) may be obtained at the station-restaurant and the chief hotels, admitting to all the municipal places of interest (Tower of the Municipio, Tombs of the Scaligers, Amphitheatre, Juliet's Tomb, Museo Lapidario, and Museo Civico).

Verona (155 ft.), the capital of a province, with 73,914 inhab. and a garrison of 6000 men, lies on both banks of the rapid *Adige*, which has been enclosed by high embankments since 1895. A fortress of the first class, and seat of the commandant of the 3rd Army Corps, it is the most important and beautiful town of the Venetian 'terra ferma'. In 1527 et seq. Verona was surrounded with new walls and bastions by Sanmicheli. After it came into the possession of the Austrians in 1814 it was again strongly fortified, and along with Peschiera, Mantua, and Legnago formed the famous 'Quadrilateral', the chief support of Austrian rule in Italy until 1866.

Founded by the Rhetians and Euganeans, and afterwards occupied by the Celtic Cenomani, Verona was made a Roman colony in B.C. 88, and became one of the most prosperous towns of Upper Italy. Its castle of San Pietro was a residence of the Ostrogoth *Theodoric the Great*, the 'Dietrich of Bern' (i.e. Verona) of German lore (d. 526). In 568 the town was taken by the Lombard king *Aithoin*, who fell a victim to the vengeance of his wife Rosamunde, daughter of the conquered ruler of Verona, whom he had forced to drink wine out of her father's skull. The Frankish monarchs

Pepin, and, after the Carolingian epoch, *Berengarius I.*, ruled here. Verona afterwards headed the league of Venetian cities against Frederick Barbarossa. During the fierce contests between Guelphs and Ghibellines the terrible *Ezzelino da Romano* (d. 1259) endeavoured to establish a lordship at Verona. The year after Ezzelino's death *Mastino della Scala*, another Ghibelline, was elected Podestà. The Scaligers, the great princes of his house, inaugurated a glorious period for the city. *Mastino* was assassinated in 1277, but his brother and successor *Albert* secured the supremacy of his line. *Romeo and Juliet* are said to have loved and died in the reign of *Albert's* son *Bartolomeo* (1301-04). The greatest member of this illustrious family was *Can Francesco*, or '*Can Grande I.*' (1312-29), who captured *Vicenza* and subdued *Padua* after a long struggle. His brilliant court numbered *Dante* among its guests. *Mastino II.* (1329-51) at first conquered *Brescia*, *Parma*, and *Lucca*, but his rule was afterwards restricted to *Verona* and *Vicenza* by a league formed by *Florence*, *Venice*, and *Milan*. *Can Grande II.*, his successor, was murdered by his brother *Can Signorio* in 1359; and in 1387 the latter's son *Antonio*, who had also endeavoured to secure his possession by fratricide, was expelled by *Gian Galeazzo Visconti*, Lord of *Milan*. Through the widow of *Visconti* the town passed in 1406 to the *Venetians*, to whom, with short interruptions, it remained subject down to the end of the Republic.

In the history of ARCHITECTURE Verona is important, both on account of its mediæval buildings, and as the birthplace of *Fra Giocondo* (ca. 1430-1514), one of the most famous architects of the early Renaissance, whose works are to be found at *Venice*, *Paris*, *Treviso* (fortifications), and *Rome*, and as the home of *Michel Sanmicheli* (1484-1559), who sought to unite the beauty of the Ionic order with the grim strength of military fortifications and adorned the city with a series of sumptuous edifices. In judging of the Verona palaces, we must bear in mind that it was customary here, as at various other towns of the Venetian 'terra ferma', to adorn the façades with paintings. The painted façades of houses near *San Fermo*, by the *Porta Borsari*, in *Piazza delle Erbe*, and others partly recall the *Paduan* style of the 16th century. — The earlier Veronese PAINTERS of the second half of the 14th cent. were superior especially in colouring to the *Florentine* school of *Giotto* and held themselves clear of its influence. The chief of these masters was *Altichieri*, to whom is ascribed the fresco in *Sant' Anastasia* (p. 225), the only monument of the period in Verona (other frescoes in *Padua*, see p. 251). A new period of importance began in the 15th century. Among the chief masters were *Vittore Pisano* (d. ca. 1451), the celebrated medallist; *Liberate da Verona*, especially noteworthy for his miniatures; *Domenico* and his son *Franco Morone*; *Francesco Caroto* (1470-1548); *Girolamo dai Libri* (1474-1556); and *Paolo Morando*, surnamed *Cavazzola* (1486-1522). The artistic family of the *Bontifasios*, though originating in Verona, flourished mainly in *Venice*. On the other hand *Paolo Caliari*, surnamed *Veronese* (1528-83), also resident in *Venice*, owed his artistic development mainly to the influence of his native place. — In the history of SCULPTURE Verona also holds a place of some importance, as is evidenced by the Romanesque reliefs on the façade of *San Zeno* (p. 229), the font of *San Giovanni* in *Fonte* (p. 226), and the Gothic monuments of the *Scaligers* (p. 225).

Comp. 'The Story of Verona', by *Alethea Wiel* (1902).

a. Quarters on the Right Bank of the Adige.

The *PIAZZA DELLE ERBE (Pl. E, 3), the ancient forum, now the fruit and vegetable market, is one of the most picturesque squares in Italy. The *Marble Column* at the N. end bears the lion of *St. Mark*, a modern copy of the ancient cognisance of the Republic of *Venice*. Opposite is the *Pal. Trezza* (formerly *Maffei*), built in the baroque style in 1668, with a curious spiral staircase in the interior. The

Casa Mazzanti, at the corner to the right, originally the residence of Alberto della Scala (d. 1301), is adorned with frescoes by Cavalli, an imitator of Giulio Romano. The *Fountain*, dating from the time of Berengarius I., is adorned with a statue of 'Verona', partly antique. On the houses opposite are frescoes by Liberale (Coronation of the Virgin, Adam and Eve) and Girolamo dai Libri (Madonna and saints). In the centre of the Piazza is the *Tribuna*, with its canopy borne by four columns, anciently the seat of judgment. The *Casa dei Mercanti* (1301), at the corner of Via Pellicciai, recently restored, now contains the commercial court. Opposite rises the *Torre Civica*, or *Tower of the Municipio*, 273 ft. in height, affording a fine view (ascent from the court of the Palazzo della Ragione, see below, laborious, adm. 50 c.). — A short street to the left of the latter leads to the handsomely paved —

***PIAZZA DEI SIGNORI** (Pl. E, F, 3), on the W. side of which is the old *Palazzo de' Giureconsulti*, founded in 1263, but rebuilt in the 16th century. — On the S. side, immediately to the right of the tower, is the *Palazzo della Ragione*, founded in 1183; the court (*Mercato vecchio*) contains a grand flight of steps of the 14th century. — Adjoining the pinnacled tower is the *Tribunale*, and on the E. side of the piazza is the *Prefettura*, formerly residences of the Scaligers. The original architecture is seen to best advantage in the courts, which have been restored. The portal of the *Prefettura* is by Sanmicheli. — At the N.E. corner of the piazza stands the —

***Palazzo del Consiglio**, or *Old Town Hall*, usually called *La Loggia*, one of the finest buildings in N. Italy in the early-Renaissance style, erected in 1476-92, probably from designs by *Fra Giocondo*, originally with statues surmounting the façade (restored in 1873). By the door are two bronze statues by *Girol. Campana*, representing the Annunciation. Over the door is the inscription, placed here by the Venetians: 'Pro summa fide summus amor 1592'. Above are statues of celebrated ancient Veronese: Cornelius Nepos, Catullus, Vitruvius, the younger Pliny, and Æmilius Macer, the poet and friend of Virgil. On the wall are busts of famous modern Veronese. On the upper floor are several tastefully restored rooms (custodian in the court).

The entrances to the Piazza dei Signori are spanned by archways. Above the arch next the Loggia is a portrait of *Girol. Fracastore* (d. 1553) by *Danese Cattaneo* (1559); in the N.W. corner is a *Statue of Scipione Maffei*, the historian (1675-1765). Behind, in the *Via Mazzanti*, are a picturesque *Fountain* of 1478 and the *Volto Barbaro*, under which *Mastino della Scala* is said to have been assassinated in 1277.

In the centre of the piazza rises a *Statue of Dante* (by Zannoni, 1865), who found his first asylum here with Bartolomeo della Scala after his banishment from Florence in 1308.

The passage adjoining the Tribunal leads to the ancient church of *Santa Maria Antica* (restored in the original style), with Roman-

esque campanile, and the imposing *Tombs of the Scaligers (*Arche degli Scaligèri*; Pl. F, 3), the stern Gothic forms of which immortalise the masculine genius of the dynasty. The ladder, their crest, often recurs on the elaborate railings.

Over the church-door are the sarcophagus and equestrian statue of *Can Grande Primo della Scala* (d. 1329); adjoining it, the wall-monument of *Giovanni della Scala* (d. 1350) and the sarcophagus of *Mastino I.* (d. 1277). Next to the Piazza Signori is the monument of *Mastino II.* (d. 1351), another sarcophagus with canopy and equestrian statue. The similar monument at the opposite corner of the street, executed by *Bonino da Campione* for *Can Signorio* (d. 1376) during his life-time, is embellished with statues of Christian heroes and virtues. The sarcophagi between these, bearing the same crest, have no names. (The custodian lives in a house to the right of the church; fee 25 c. each person.)

A little to the S.E., amid the grounds of the Piazza dell'Indipendenza (Pl. F, 3), rises an *Equestrian Statue of Garibaldi*, in bronze, by Bordini (1887).

We now proceed to the N. to the CORSO SANT' ANASTASIA, at the E. end of which rises **Sant' Anastasia* (Pl. F, 2), a fine Gothic Dominican church begun about 1261, with unfinished brick façade, a portal in marble, with reliefs of the life of Peter Martyr, and a fresco of the 14th cent. in the lunette.

The INTERIOR, borne by 12 columns, is remarkable for boldness and symmetry of proportion, and for the late-Gothic decoration of the vaulting (1437). On the first column to the left is an ancient capital, used as a *Holy Water Basin*, supported by a hump-backed dwarf (*Gobbo*) attributed to *Gabriele Callari*, father of Paolo Veronese. By the first altar to the right is the monument of Fregoso, the Venetian general, by *Danese Cattaneo* (1565). Above the 3rd altar are an Entombment and other frescoes by *Liberale*. The frame-work of the 4th altar is an imitation of the ancient Arco de' Gavi in the Castel Vecchio, removed in 1805; altar-piece, St. Martin by *Caroto*. The next small chapel contains excellent early-Renaissance ornamentation; a painted group of the Entombment, of the 14th cent.; a wooden crucifix of the 15th cent.; and a fine iron lamp. — In the right transept, St. Paul by *Cavazzola*, and Madonna with saints by *Girolamo dai Libri*, in an elegant frame. — In the second chapel of the choir, on the right, are ancient Veronese *Frescoes of the 14th cent. (probably by *Allichieri*), Knights of the Cavalli family kneeling before the Virgin. The adjoining Capp. Pellegrini (on the left) contains terracotta reliefs from the life of Christ, probably by a Florentine master (ca. 1430-40). — In the choir, to the left, is the painted monument of General Sarego (d. 1432), by *Rosso*, an assistant of Donatello (p. 443), with an equestrian statue of the deceased in the middle and squires withdrawing a curtain at the side. Behind the high-altar are some fine early-Renaissance stalls with intarsia work. — In the adjoining Cappella Lavagnoli (right) are frescoes, by *Benaglio*, of the Miraculous Draught of Fishes, the Crucifixion, and Christ preaching by the Lake of Galilee (Lago di Garda in the background). — The left transept contains frescoes of the 14th cent., and a picture by *Liberale*, Mary Magdalen in clouds. — Above the 4th altar (from the entrance) in the left aisle, Descent of the Holy Ghost by *Giuliano* (1418); above is the same subject 'al fresco' by *Michela da Verona*. At each side are four statues of saints. Over the 2nd altar, Christ with St. Erasmus and George, by *Giuliano*. Over the 1st altar, painted sculptures by *Michela da Verona* (about 1500). — In the sacristy is a fresco of St. George, by *Vittore Pisano*, in which the chief figure has been defaced by damp.

In front of the church is a marble *Statue of Paolo Veronese*, by Torquato della Torre and R. Cristiani, erected in 1888.

To the left of the church, over a gateway, is the marble sarcophagus of Count Guglielmo da Castelbarco, the Scaligers' friend, at whose expense the churches of Sant' Anastasia and San Fermo were in great part built; and in the gateway are three others. — The small church of *San Pietro Martire*, entered through the adjoining Collegio Convitto, contains an allegorical fresco by Falconetto: Madonna with the arms of Teutonic knights (about 1515). We now proceed to the right to the —

Cathedral (*Duomo*; Pl. F, 1, 2), a Gothic structure of the 14th cent., with choir and Romanesque façade of the 12th cent. and pointed windows in the façade inserted later. On the outside of the apse are pilasters with an architrave, in the antique style. Behind the columns and griffins of the handsome portal are Roland and Oliver, the paladins of Charlemagne, in rough relief, executed according to the inscription by *Nicolaus* (1135). By the side-wall rises an unfinished campanile, designed by *Sanmicheli*, resting upon an ancient basis.

The INTERIOR consists of nave and aisles, with eight red marble pillars. The walls adjoining and above the first three altars on the right and left are adorned with decorative painting by *Falconetto* (about 1508). Above the elegant rood-loft of marble, designed by *Sanmicheli*, is a bronze crucifix by *Giambattista da Verona*. The Adoration of the Magi, over the 2nd altar to the right, is by *Liberale da Verona*, with wings by *Gioffino*. At the end of the right aisle is the Tomb of St. Agatha, a Gothic monument of 1553 enclosed in beautiful Renaissance frame-work (1508). In the choir are frescoes from the life of the Virgin, executed by *Torbidello* from drawings by *Giulio Romano*. — Over the 1st altar on the left, 'Assumption by *Titian*, about 1543 (frame by *Sansovino*): 'striking for its masterly combination of light and shade and harmonious colours with realistic form and action' (*C. & C.*).

To the left of the choir a corridor leads to *San Giovanni in Fonte*, the ancient Baptistery, of the 12th cent.; the Romanesque reliefs on the font (about 1200) show a distinct advance on those on the façade of St. Zeno (p. 229). To the left of the façade (2nd door on the left) are Romanesque *Cloisters*, the arches resting on double columns of red marble. They contain an antique column and some interesting ancient mosaics (see 50 c.). — To the N.E. of the cathedral is the *VESCOVADO* (Pl. F, 1), or bishop's residence, with a chapel containing three paintings by *Liberale da Verona*. — The **PALAZZO DEI CANONICI**, to the N.W. (No. 19), contains the *Biblioteca Capitolare* with its precious MSS., among which Niebuhr discovered the Institutes of Gaius. Librarian, Monsignor Giuliarl. (Adm. in the forenoon.) — The adjacent *Ponte Garibaldi* (Pl. E, 1), a suspension-bridge, leads to the church of *San Giorgio in Braida*, in *Veronetta* (see p. 233).

We now follow the **LUNGARON PANVINIO** (Pl. E, D, 2, 3), a broad and open quay ascending along the right bank of the Adige, and soon turn to the left, to visit the church of *Sant' Eufemia* (Pl. E, 2, 3), a Gothic structure of the 13th cent., with Madonnas by *Moretto* (1st altar on the left; injured) and *Dom. Brusaporci* (3rd

altar on the right). Frescoes by *Caroto*, in the Cappella Spolverini, to the right of the choir (injured).

A few paces to the S. of S. Eufemia is the CORSO PORTA BORSARI, which begins at the Piazza delle Erbe and leads to the **Porta de' Borsari** (Pl. D, 3), a town-gate, erected under Emp. Gallienus, A. D. 265, in the poor later Roman style.

To the W. this Corso is prolonged by the CORSO CAVOUR (Pl. D, C, 3), one of the chief streets of Verona, in which several handsome palaces are situated. Immediately to the right (No. 10) is the Gothic **Palazzo Ponsoni** (formerly *Pal. de' Medici*). Farther on, to the left, in a small piazza, is the church of *Santi Apostoli* (Pl. D, 3), with very ancient tower and Romanesque apse. In front of it stands a marble statue by Zannoni of *Aleardo Aleardi*, the poet and patriot (1812-78). — Also on the left (No. 19) is the handsome **Pal. Bevilacqua*, by Sanmicheli, now entirely neglected. — Opposite is the small church of SAN LORENZO (11th cent. ?), a Romanesque edifice, with round towers on the façade. The interior, restored in 1896-98, has galleries supported alternately by pillars and columns. There are remains of many old frescoes, and in the apse is an altarpiece by *Dom. Brusasorci* (1566). — Then, on the right, No. 38, *Pal. Portalupi*, and No. 44, *Pal. Canossa*, also by Sanmicheli, with a fine portico and court, but with an attica added in 1770.

The neighbouring Piazzetta di Castel Vecchio (Pl. C, 3) affords a picturesque view of the imposing pinnacled *Bridge* of the 14th cent., which connects the **Castel Vecchio** (Pl. C, 3), the castle of Can Grande II. (14th cent.), now a barrack, with the left bank of the Adige (open to passengers during the day).

From the Castello to *San Zeno*, see p. 229. The Via San Bernardino leads to the W. to *San Bernardino* (p. 228), while the Corso is prolonged to the S.W. to the *Porta del Palio* (p. 228).

To the S. of the Corso, and connected with it by several streets, lies the PIAZZA VITTORIO EMANUELE (Pl. D, 4; formerly *Piazza Brd*, from '*pratum*', meadow), with an equestrian *Statue of Victor Emmanuel II.*, by Borghi, erected in 1883.

On the E. side of this piazza rises the famous **Amphitheatre* (*Arena*; Pl. D, 4), erected under Diocletian about A. D. 290, and known in German lore as the abode of Dietrich (Theodorie) of Bern, 106 ft. in height, 168 yds. long, and 134 yds. wide. Of the outer wall with its four stories a fragment only now exists.

Around the *INTENSION* (entr. from the W. side by arcade No. V, adm. 1 fr., closed at sunset; guide superfluous) rise 43 tiers of steps of grey limestone or reddish-yellow conglomerate (often restored since the end of the 18th cent., and partly modern), on which 20,000 spectators could sit. An inscription on the second story commemorates the visit of Napoleon I. in 1806, and the restoration carried out by his order. Fine view from the highest steps. Two doors at the ends of the longer diameter afforded access to the arena itself (32 by 43 yds.).

On the E. side of the Arena, in the small Piazza Mura Gallieno, is a fragment of the *Late-Roman City Wall*, brought to light in 1872.

To the S.W. of the Arena stands the *Municipio* (Pl. D, 4; formerly a guard-house), begun in 1836, which bears several memorial tablets relating to political events and to the inundation of 1882.

The wide *VIA PALLONE*, beginning behind the *Municipio*, leads to the S.E., skirting the *Mediæval City Wall* of the Visconti period (now used as barracks), to the iron *Ponte Aleardi* (Pl. E, 6) and the *Cimitero* (p. 282).

Near the *Via Pallone*, within a garden (visitors ring at the red door in front, adm. 50 c.) in the *Vicolo San Francesco al Corso*, a side street of the *Via Cappuccini*, is a suppressed Franciscan Monastery, where a chapel contains a mediæval sarcophagus called the *Tomba di Giulietta*, or '*Tomb of Juliet*' (Pl. D, 6). The whole scene is prosaic and unattractive. Shakespeare's play of '*Romeo and Juliet*' is founded on events which actually occurred at Verona. 'Escalus, Prince of Verona' was Bartolomeo della Scala (d. 1303). The house of Juliet's parents, see p. 230.

The W. side of the *Piazza Vitt. Emanuele* is occupied by the *Gran Guardia Vecchia* (Pl. D, 4; now the corn-market; upper floor used for concerts and exhibitions), or old guard-house, begun in 1609 by Dom. Curtoni. Adjacent are the *Portoni*, an old gateway with a tower, probably another fragment of the city-wall of Giov. Galeazzo Visconti. — On the N. side of the piazza is the spacious *Pal. Malfatti*, formerly *Guastaversa* (by Sanmicheli), with the *Caf  Vittorio Emanuele*, mentioned at p. 222.

In the street to the right of the gateway is the *Teatro Filarmonico* (Pl. C, 4), built by Franc. Galli da Bibbiena (d. 1739). In the arcades erected in 1745 is the valuable *Museo Lapidario*, or *Museo Maffiano*, formed by Scipione Maffei (p. 224), containing Roman, Greek, and Oriental inscriptions, and ancient sculptures. Two of the best reliefs are built into the back-walls of the small houses adjoining the entrance (on the left, *Æsculapius* and *Hygieia*, an Attic votive relief, 4th cent. B.C.). Visitors ring at the iron gate opposite the *Gran Guardia* (adm. 50 c.).

Passing through the gateway, we reach the *CORSO VITT. EMANUELE* (Pl. C, B, 4, 5), in which, at the corner of the *Via Sant' Antonio*, is a *Statue of Michele Sanmicheli*, '*grande nella architettura civile e religiosa, massimo nella militare*', by Trojani. At the end of the *Corso* rises the handsome *Porta Nuova* (Pl. B, 6), by Sanmicheli. Outside this gate are the *Stazione Porta Nuova* (p. 221), the *Canale Industriale*, or *Adige Canal*, completed in 1888, and several factories.

From the *Porta Nuova* an avenue leads to the N.W. to the **Porta del Palio* (formerly *Porta Stuppa*; Pl. A, 4), by Sanmicheli, once admired by Goethe. Outside the gate is the moat of the fortress, the bridge over which affords a fine view. — We now follow the *Stradone di Porta Palio* and the second cross-street on the left to —

San Bernardino (Pl. A, 3), of the 15th cent., formerly a monastery-church. We enter from the E. angle, through the pretty cloisters. Above the door to the left of the church is a fresco, **St. Bernardinus*, by *Cavazzola* (if the church-door be closed, ring in the corner to the left).

INTERIOR. 1st chapel on the right: Frescoes of legendary subjects by *Giolfino*. — 2nd altar on the right, Madonna and saints by *Benignoni* (1435). — 4th chapel on the right: *Domen. Morone*, ceiling-frescoes and life of St. Anthony (restored). — 5th chapel: on the altar-wall, copies from *Cavazzola* (in the Museum); above, Christ on the Cross and SS. John and Mary, by *Fr. Morone* (1498); on the left, Christ parting from his mother by *Caroto*, and three paintings from the Passion by *Giolfino*. — At the end to the right is the entrance to the **Cappella Pellegrini*, by *Sanmicheli* (1557, restored 1793), with beautiful Renaissance decoration. — In the choir, to the left, Madonna with saints, by *Benaglio*. — Organ of 1431. On the organ-doors are SS. Bernardino and Francis, and (over the portal) SS. Bonaventura and Lodovico, by *Fr. Morone*. — The CLOISTERS and one of the chapels contain frescoes by *Giolfino* (early works). — In the RE-RECTORY of the monastery, frescoes by *Dom. Morone* (?), accessible only from the street.

To the N. of this point lies **San Zeno Maggiore* (Pl. A, 2; reached by the *Vicolo Lungo San Bernardino* or also by following the new embankment on the Adige, with its fine views, to the N.W. of the *Castel Vecchio*, p. 227), one of the finest Romanesque churches in N. Italy, of most noble proportions, restored since 1870. The interior of this flat-roofed basilica, which dates from the 11th cent., is supported by alternate columns and pillars. The nave in its present form was begun in 1138; the choir dates from the 13th century.

The PORTAL, the columns of which rest on lions of red marble, is embellished with reliefs of Scriptural subjects by *Nicolaus and Willgelmus* (1139). Below, to the right, Theodoric, as a wild huntsman, is speeding headlong to the devil. At the top of the door-posts are the twelve months. The doors are covered with rude bronze reliefs from the Bible and the life of St. Zeno.

INTERIOR. In the corner to the right, an ancient octagonal font, behind it, a fresco of St. Zeno (14th cent.). The holy-water basin, by the 1st column on the right, rests on an inverted antique capital. Opposite is an ancient porphyry vase, 28 ft. in circumference; beyond it, a fine Gothic crucifix. — On the Choir Screen are marble statues of Christ and the Apostles (13th cent.), still retaining traces of colouring. On the wall below are ornaments and figures in coloured low relief. — To the left of the choir, frescoes of the 14th cent., under which are traces of others of the 12th; to the right, frescoes of the 11th and 13th centuries. To the right of the steps to the choir is an altar, flanked on each side with four monolithic columns of brown marble, resting on lions and bulls. To the right, above, is a painted marble figure of St. Zeno (d. 380), a fisherman and afterwards Bishop of Verona, ascribed to the 9th century. Gothic choir-stalls. Behind the high-altar is an admirable *Picture (covered) by *Mantegna* (1459): Madonna enthroned, with angels and saints; on the left, SS. Peter, Paul, John, and Augustine; on the right, SS. John the Baptist, Gregory, Lawrence, and Benedict, in solemn attitude and full of individuality, with remarkably rich accessories. (The predella pictures are copies.) — The spacious CRYPT contains the tasteful bronze tomb of St. Zeno, from designs by the brothers *Spazzi* (1889), with seated figures of Religion, Love, Faith, and Hope.

The lofty battlemented Tower on the N. side of the church, and the Cloisters with elegant double columns, are the last relics of a convent (suppressed in 1770) repeatedly inhabited by the mediæval German emperors on their journeys to Rome. On the top floor of the tower are some old Romanesque wall-paintings, and in the cloisters is a small museum of Christian antiquities (fee to the well-informed sacristan, 1/4-1 fr.).

To the W. of S. Zeno is the *Porta San Zeno* (Pl. A, 1), erected in 1540 by *Sanmicheli*.

We now return from the *Piazza Vitt. Emanuele* (p. 227) to the N.E. to the *Piazza delle Erbe* by the narrow *VIA NUOVA LASTRICATA* and its prolongation, the *VIA NUOVA* (Pl. E, 3), together forming the chief thoroughfare of the city (corso in the evening).

In the *Via della Scala*, one of the S. side-streets of the *Via Nuova*, is the church of *Santa Maria della Scala* (Pl. E, 3), with an early-Renaissance portal and frescoes of the school of *Vittore Pisano* (in the bell-chamber, to the right of the high-altar). — This street is prolonged by the *Via San Cosimo*, at No. 8 in which (*Marchese Fumanelli*) is a good replica of Seb. del Piombo's so-called 'Dorothea' at Berlin.

In the *VIA CAPPELLO*, through which the tramway runs S. from the *Piazza delle Erbe* (Pl. E, 3), an old house (Nos. 19-25) on the left bears a marble tablet which is said to indicate the house of Juliet's parents (Capuletti; p. 228). The street then takes the name of *VIA SAN SEBASTIANO* (Pl. E, 3, 4), in which, adjoining the church of *San Sebastiano* (Pl. F, 4), is the *Biblioteca Comunale* (open in winter 9-3 and 6-9, in summer 9-4), founded in 1860, and containing numerous records.

In the *VIA LEONI* (Pl. F, 4), the prolongation of the same street, on the left, immediately beyond No. 1, is the *Arco de' Leoni*, part of a Roman double gateway, coeval with the *Porta de' Borsari* (p. 227), but of superior execution, bearing an inscription partially preserved. Behind it are remains of a still older arch.

Near this is the Gothic church of *San Fermo Maggiore* (Pl. E, F, 4), built at the beginning of the 14th cent. for the Benedictines and afterwards transferred to the Franciscans. The interesting façade is enriched with brick and marble. On the left side of the façade is the sarcophagus of *Fracastoro*, physician of *Can Grande I.*, with ancient Veronese frescoes (14th cent.).

The INTERIOR, entered by the left side-door (visitors knock), has no aisles. Part of it is modernised. Fine old roof in larch-wood. Above the main entrance is a fresco of the early Veronese school, the Crucifixion, in polychrome frame. To the left is the monument of the *Brenzoni*, with sculptures by the Florentine *Rosso* (p. 226; 1420); above are much damaged frescoes by *Vittore Pisano*, the Annunciation. — 1st altar on the left, three saints by *Torbido*. — Over the side-entrance, fresco of the Crucifixion; in the chapel to the left, Altar-piece by *Caroto* (1525), Madonna, St. Anna, and the Child in clouds, with four saints below. — In an adjoining space, behind a railing, is the monument of the physician *Gir. della Torre*, by *Riccio* (the bronze reliefs, now in the Louvre, are here replaced by copies). — Chapel on the left of high-altar, St. Anthony with four other saints, by *Liberale*. — 3rd altar on the right in the nave, Trinity, Madonna in clouds, Tobias and the angel, and a saint, by *Franc. Torbido*.

b. Left Bank of the Adige (*Veronetta*).

The *Via Leoni* ends at the iron *Ponte delle Navi* (Pl. F, 4), which was erected in 1893 on the site of two stone bridges destroyed by inundations of the Adige in 1757 and 1882. It affords a good survey of the choir and transept of *San Fermo*, and also up the river to the *Castello San Pietro* (p. 238). — A little way above the bridge, on what was formerly an island, stands the spacious church of *SAN*

TOMMASO (Pl. F, G, 3, 4), without aisles, and with open roof, containing a fine altar-piece by *Girol. dai Libri*: SS. Sebastian, Rochus, and Job (last altar on the right).

Just below the bridge, to the left, is the noble ***Palazzo Pompei** (Pl. F, 5), erected by *Sanmicheli* about 1530, presented by the family to the town in 1857, and now containing the **MUSEO CIVICO** (open in summer 9-4, in winter 9-3, on holidays from 10 a.m.; adm. 1 fr., gratis on the 1st Sun. of each month).

The GROUND FLOOR contains natural history collections (fine fossils from Monte Bulca) and antiquities. Roman and Etruscan bronzes, marble sculptures and vases, coins, Roman silver-plate; prehistoric antiquities from the lake-dwellings of the Lago di Garda; mediæval sculptures (some painted), several works by *Innoc. Fraccaroli* (1805-82), and casts of other modern works.

The ***Pinacoteca** or picture-gallery, on the first floor, contains works chiefly of the Veronese school. Catalogues for the use of visitors. The rooms are overcrowded and have a general air of neglect.

I. Room: (right) 70. *Tiepolo*, Monastic saints; 88. *Bonifazio II.*, Noah and his sons; 52. *Titian*, Holy Family (injured); 49. *Franc. Torbido* (ascribed to *Moretto*), Tobias and the angel. On the opposite wall: 34 *School of Perugino*, Holy Family, with two angels; 31. *School of Paolo Veronese*, Baptism of Christ (injured).

II. Room (right): 156. *In the style of Jacob Corneliszem* (not *Lucas van Leyden*), Adoration of the Magi; 148. *Bonsignori*, Madonna; 153. *Parmigianino*, Holy Family; 152. *Franc. Benaglio*, Madonna. — 122. *Cima da Conegliano*, Madonna; 118. *Cesare da Sesto*, Pieta; 115. *M. Basaiti*, St. Sebastian; 114. *Caroto*, Holy Family (under Giulio Romano's influence); 119. *Caroto*, Madonna. — 99. *Cima da Conegliano*, Madonna (date, 1510, forged); 104. *Style of Altdorfer* (not *Amberger*), Portrait of the Vicar Kolb; 97. *Str A. More* (*Ant. Mor.*), Portrait; 96. *School of Raphael* (ascribed by *Morelli* to *Calisto Piazza*), Holy Family; *87. *Mantegna*, Madonna and two saints; 102. *P. Veronese* (? ascribed by *Morelli* to *Zolotti*), Allegory of music; 85. *School of Perugino*, Adoration of the Magi; 86. *School of Giov. Bellini* (signature forged), Presentation in the Temple; 94. *Unknown Artist* (wrongly attributed to *Fra Bartolomeo*), Portrait; 85. *Cavazzola*, Holy Family; 77. *Giov. Bellini* (not *Florentine School*), Madonna, an early work (injured); 76. *Bart. Montagna*, Two canonized bishops; 92. *Caroto*, Madonna, an early work.

III. Room: to the right, 200. *Rondinelli* (not *Giov. Bellini*), Madonna; 199. *Palma Vecchio* (not *Moretto*), Madonna (injured). — Next wall: above, 180. *Romanino*, St. Jerome; 187, 188, 190. 191. Legendary scenes, ascribed to *Falconetto*; 182. *Francesco Morone*, Madonna and Child.

IV. Room (on the other side of Room I): 240. *Giuliano*, Madonna; 248. *Paolo Veronese*, Madonna enthroned, with saints and donors (injured); 244. *Ant. Badile* (teacher of P. Veronese), Madonna and saints. — 252. *Girol. dai Libri*, Madonna enthroned, with SS. Rochus and Sebastian; 251. *Caroto*, St. Catharine; 253. *Girol. dai Libri*, Baptism of Christ; 259. *Morone*, St. Catharine and the donor; 260. *Caroto*, Adoration of the Child (a youthful work). — *267. *Paolo Veronese*, Portrait of Guarienti (1556); over the door, 271. *Bonsignori*, Madonna enthroned, with saints (1484).

V. Room. On the entrance-wall are frames containing a choice and rich collection of miniatures from choir-books. Note those by *Liberale* and still more those by *Girol. dai Libri*. Pictures: *290. *Girol. dai Libri*, Adoration of the Child, with richly detailed landscape. *Cavazzola*, 294. St. Bonaventura, *298. Christ and St. Thomas, with Descent of the Holy Spirit and Ascension in the background. 300. *Caroto*, Christ washing the disciples' feet, Madonna and David in the clouds. *Cavazzola*, *303. Scourging of Christ, 308. Christ crowned with thorns. — Exit-wall: 330. *Fr. Morone*, Trinity, with John the Baptist and Mary; 338. *Girol. dai Libri*, Madonna and Child in clouds, worshipped by SS. Andrew and Peter;

335. *Cavazzola*, Madonna with angels, saints, and donor (1522), an altar-piece from San Bernardino, the master's last work, recalling the school of Ferrara in its colouring; 339. *Girol. dai Libri*, Holy Family, with Tobias and the angel (fine landscape; 1530). Above the door, *343. *Caroto*, Tobias with the three archangels.

VI. Room: *351. *C. Crivelli*, Madonna with angels (an early work); 359. *Stefano da Zevio*, Madonna and St. Catharine in a rose-garden; 365. *Jacopo Bellini*, Crucifixion (ruined by restoration); 369. *Girol. Benaglio*, Madonna and saints. Opposite: 377. *Liberale*, Descent from the Cross; 390, *392, 394. *Cavazzola*, Gethsemane, Descent from the Cross, and Bearing of the Cross (1517); to the left of the Cross in the middle picture is the artist's portrait and in the background are the Adige and the Castello San Pietro.

VII. Room, entered from Room IV, unimportant. — VIII. Room: Engravings. — In a room (usually closed) adjoining Room IX on the right, medallions by *Vitt. Pisano*. Back-wall: fresco by *Cavazzola*, Baptism of Christ, and medallions of the Evangelists. — XI. Room: 513. Crucifixion, a fresco attributed to *Altichieri*. — XII. Room: Frescoes (sawn out). Entrance-wall: 560. *Morone*, Madonna and Child, with saints (1515). Opposite the windows: 539-544. *Paolo Veronese*, Deeds of Alexander the Great, etc., early works, from the Palazzo Contarini (ca. 1560). Exit-wall: 545. *Martino da Verona*, Madonna enthroned and SS. Zeno, James, and Apollonia; below, 548-550 *Girolamo*, Allegorical subjects, half-length figures.

To the S. of the *Porta Vittoria* (Pl. F, 6) is the *Cimitero*, laid out on a grand scale, with its cypress avenue and handsome gateway adorned with groups in marble by Spazzl. In the interior are Doric colonnades, a lofty dome-church, and a number of large monuments in marble. It is open till sunset.

Opposite the cemetery is the iron *Ponte Aleardi* (Pl. E, 6), leading to the *Via Pallone* and the *Piazza Vitt. Emanuele* (p. 227). — The avenue on the left bank of the Adige leads to the *Railway Bridge*, which affords a fine survey of the town and environs, and from which we may return to the *Porta Nuova* (p. 223).

In the *Via Venti Settembre*, to the E. of the *Ponte delle Navi*, rises *San Paolo di Campo Marzo* (Pl. F, 5), which contains Madonnas with saints by *Girolamo dai Libri* (3rd altar to the right), *P. Veronese* (right transept), and *Bonsignori* (to the left). Over the high-altar, Madonna between SS. Peter and Paul by *Franc. Caroto*.

Farther to the E. is the *Vicolo Fiumicello*, leading to the left along a brook to *Santi Nazaro e Celso* (Pl. H, 4), a Gothic church rebuilt in 1464-66.

In the right transept, two *Paintings on panel, John the Baptist, and SS. Benedict, Nazarius, and Celso, by *Bart. Montagna*. A Pietà and St. Blaise with St. Juliana, in the sacristy, are by the same artist. In the choir are frescoes by *Farinato*. In the Cappella di San Biagio (left transept) is an altar-piece, Madonna and saints, by *Bonsignori* (1519), in a fine old frame (accessories by *Girol. dai Libri*, 1527); to the left, triptych by *Girol. Moceto*; in the altar-niche, frescoes by *Bart. Montagna* (history of St. Blaise; much damaged); in the dome, faded frescoes by *Falconetto* (1498).

Hence we proceed to the N., through the *Via Muro Padri*, to the *Via Giardino Giusti*, No. 10 in which, to the right, is the entrance to the *Pal. Giusti* and the **Giardino Giusti* (Pl. G, H, 3; ring at a gate on the right in the court; small fee). This beautiful park contains a few Roman antiquities and numerous cypresses, some of them 400-500 years old and 120 ft. in height. The loftily situated

view-terrace (ascent through the turret at the back of the garden) commands a beautiful view of Verona, the distant Apennines, Monte Pizzocolo, and the Brescian Alps (evening-light favourable).

A little to the N.E., in the wide Interrato dell' Acqua Morta, the filled-in canal that till 1895 separated the island of the Adige from Veronetta, lies ***Santa Maria in Organo** (Pl. G, 3), a very ancient church, rebuilt by *Sanmicheli* in 1481, with unfinished façade of 1592.

INTERIOR (if main portal is closed, try side-door in the Via S. Maria in Organo). In the nave are *Frescoes by *Franc. Morone*, representing (right) Adam and Eve, the Flood, Abraham's Sacrifice, Joseph sold by his Brethren, (left) Passage of the Red Sea, Moses receiving the Tables of the Law, David and Goliath, Elijah in the Fiery Chariot. Third altar on the left, Madonna and Child, with SS. Martin, Augustine, and two angels, by *Morone* (1508); 4th altar on the left, Madonna with saints, by *Savoldo* (1533). Chapel to the left of the choir, fresco of the Resurrection by *Dom. Brusasorci*. The seats in front of the high-altar are embellished with landscapes by *Cavazzola* and *Brusasorci*. Behind it is a carved ebony and walnut Candelabrum by *Fra Giovanni da Verona*, who belonged to the monastery of this church. *CHOIR STALLS with intarsia (views of the town above, ornamentation at the sides and below), of 1499, by the same master. Chapel on the right of the choir: Ascension, Shower of manna, Passover, frescoes by *Giofano*. In the right transept are an altar-piece, St. Francesca Romana, by *Guercino* (1639), and, on the wall in front, frescoes by *Cavazzola* (St. Michael, St. Raphael with Tobias). — The SACRISTY contains, on the right intarsias by *Fra Giovanni*, injured by water (now being restored); the ceiling and friezes, with half-length *Portraits of monks and saints, are by *Francesco Morone*; *Madonna del Limone, by *Girol. dai Libri*.

From the end of the Via Santa Maria in Organo the Via San Giovanni in Valle ascends to the right to the ancient little church of SAN GIOVANNI IN VALLE (Pl. G, H, 2), a flat-roofed basilica, borne by columns with very early capitals. Over the entrance is a fresco by *Stefano da Zevio*, and in the crypt are two early-Christian sarcophagi. — The Vicolo Borgo Tascherio leads hence to the Via Redentore, beyond which to the right, on a rising ground, is the little church of *Santi Siro e Libera* (Pl. G, 2), dating from the time of Berengarius I. — In the vicinity are remains of an antique *Theatre*, excavated in the midst of private houses (boy will fetch custodian).

Opposite the *Ponte della Pietra*, built by *Fra Stefano*, of which the two arches next the left bank are Roman, begins the ascent to the **Castello San Pietro** (Pl. G, 2; permission at No. 57, Corso Vitt. Emanuele), a modern barrack on the site of the castle of Theodorico the Great (p. 222) and the Visconti, ruins of which are still traceable. Splendid view, which, however, is almost equally good from a little before the entrance.

A few paces to the N. of the bridge is the venerable church of **Santo Stefano** (Pl. G, 1), destroyed by Theodorico. Façade probably of the 11th century. The interior has a flat roof and a raised choir; in the crypt, on the right, is a statue of St. Peter (14th cent.). Pictures by *Caroto* and *D. Brusasorci*. — From this point the Via Alessio leads to the W. to the church of —

San Giorgio in Braida (Pl. F, 1; entrance usually by a side-door on the N.), reconstructed in the 16th cent. with the aid of

Sanmicheli The interior contains an admirable collection of well-preserved paintings by Veronese and Brescian masters

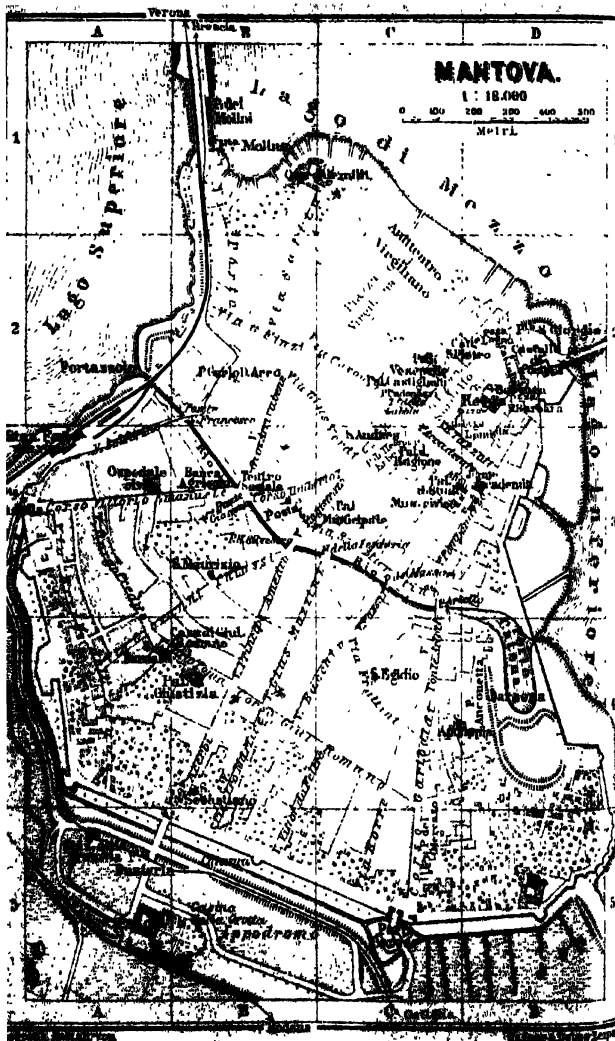
W wall, over the door *Tintoretto*, Baptism of Christ, 1st altar on the left, *Caroto*, St Ursula (1545), 3rd altar on the left, *Caroto*, SS Rochus and Sebastian, with predella (centre figure of St Joseph modern), above, The Apostles healing a possessed man by *D. Brusasorci* in the lunette, Transfiguration by *Caroto* 4th altar on the left, *Gerolamo dai Libri*, "Madonna enthroned, between SS Zeno and Lorenzo (Justiniani, with three Angels with musical instruments at the foot (1529), 5th altar on the left, *Moretto*, "Madonna with holy women (1540), one of this master's best works, with delicate colouring in a silvery tone At the sides of the organ and opposite, *Romanino* of Brescia, Martyrdom of St George (1510), originally the panel of an organ By the choir pillars, *Caroto*, Annunciation To the right in the choir, *Farinato*, Miracle of the Five Thousand (1603), to the left, *Brusasorci*, the Shower of manna High altar piece (covered) *P. Veronese*, "Martyrdom of St George, a masterpiece of the highest rank, in which the horrors of the scene are mitigated by nobility of outline and richness of colour 4th altar on the right *Brusasorci*, Madonna with archangels The beautiful holy water basin is enriched with bronze figures of John the Baptist and St George by *Joseph de Levis* and *Angelo de Rubens*

From this point by the *Porta San Giorgio* (1525) and the adjoining grounds to the *Ponte Garibaldi* (Pl E, 1, toll 2 c), see p 226

FROM VERONA TO COLOGNA, steam tramway in $2\frac{1}{4}$ $2\frac{1}{2}$ hrs, starting outside the *Porta Vescovo* — 2 M *San Michele*, the birthplace of the architect *Michele Sanmicheli* (p 223) with the round church of *Madonna di Campagna*, planned by him (splendid Alpine view from the dome) Near the church rises the pinnacled castle of *Montasio*, formerly the property of the Scaligers The tramway then passes *San Martino* (p 242) *Caldiero* (p 242), *San Bonifacio* (p 24), and *Longo* (p 242) at the base of the *Monti Berici*, and reaches the little town of *Cologna Veneta*, with 8440 inhab, who are busily engaged in the culture of silk, hemp, and vines

From *Caldiero* a steam tramway runs to the N to (1 hr) *Tregnago* (rustic inn), in the *Val d'Illasi*, whence we may visit the E part of the *Tredici Comuni*, once a German speaking enclave on Italian soil, on the S slope of the *Monti Lessini* The chief village is *Giazza* Basaltic cliffs near *Vestena* — The beautiful *Val Pantena*, in the W part of the *Tredici Comuni*, is visited from Verona direct diligence of the *Impresa Salvetti* daily to (8 hrs) *Bellori* and (6 hrs) *Boscochiesanova*, car 10 fr, best ordered at *Boscochiesanova* The road leads via the smiling villages of *Quinto* (near the *Villa Thiene*, designed by *Palladio*), *Giezzana*, and *Lugo* to *Bellori* (tolerable inn), where it forks The right branch leads to *Boscochiesanova*, a summer resort, the left to ($2\frac{1}{4}$ M) *Ponte de Veia*, in a rocky district A footpath leads to the ($\frac{1}{4}$ hr) natural bridge of the same name The adjacent caves do not repay a visit

FROM VERONA TO CAPRINO, $21\frac{1}{2}$ M, railway in 2 hrs (fares 8 fr 75, 2 fr 70, 1 fr 70 c) The train starts from the *Stazione Porta San Giorgio* (Pl E, 1) and ascends the *Adige* near its left bank to (3 M) *Parona all'Adige* (p 19), and then beyond (5 M) *Negrar* enters the *Val Policella*, a pleasant upland region, between the S spurs of the *Monti Lessini* (see above) and the *Adige*, noted for its wine — $5\frac{1}{2}$ M *Pademonte*; 8 M *San Pietro Incarniano*, $10\frac{1}{2}$ M *San Ambrogio* — We now descend the valley of the *Adige* to (12 M) *Domagnara* (p 19), where our line crosses the *Brenner* railway (stations about $\frac{1}{4}$ M apart), and cross the river just before reaching ($18\frac{1}{2}$ M) *Sega di Cavajon* Hence the line runs in a N W direction in the *Val Tasso*, crossing the fertile upland district that separates the *Lago di Garda* from the valley of the *Adige* — 16 M *Asa*, 19 M *Costermano*, the station for *Garda*, $21\frac{1}{2}$ M to the W. (p 215) We skirt the S slope of the *Monte Baldo* to ($21\frac{1}{2}$ M) *Caprino* (806 ft; *Abb dei Leoni*) — From *Caprino* to *Ferrara di Monte Baldo* and ascent of the *Monte Maggiore*, see p 217



38. From Verona to Mantua and Modena

(Bologna, Florence).

63 M. RAILWAY in 2-3¼ hrs. (fares 11 fr. 85, 8 fr. 80, 5 fr. 35 c.; express 18 fr. 15, 9 fr. 15 c.); to Mantua (25½ M.) in ¾-1¼ hr. (fares 4 fr. 60, 3 fr. 25, 2 fr. 5 c.; express 5 fr. 25, 3 fr. 70 c.).

Verona, see p. 221. The line traverses a rich plain, dotted with trees. Near Mantua are fields of rice. Fine Alpine view. — 7 M. *Dossobuono*.

Dossobuono is the junction of the VERONA AND ROVIGO RAILWAY (62½ M., in 3¼-4 hrs.). Stations unimportant. — 83½ M. *Legnago*, a town of 14,535 inhab., fortified by the Austrians after 1815 to defend the passage of the Adige, is also a station on the Mantua and Monselice line (p. 241). It was the birthplace of *Giov. Batt. Cavalcaselle* (1827-97), the art critic. — 62½ M. *Rovigo*, see p. 353.

11 M. *Villafranca di Verona* (175 ft.; Alb. del Sole), with a ruined castle of the Scaligers, where the preliminaries of a peace between France and Austria were concluded on 11th July, 1859, after the battle of Solferino. About 5 M. to the N.W. lies *Custoza*, where the Italians were defeated by the Austrians in 1848 and 1866 (memorial column). — 23 M. *Sant' Antonio Mantovano*.

The train now passes the *Citadel of Mantua*, where *Andreas Hofer*, the Tyrolean patriot, was shot by the French on 20th Feb., 1810. The citadel and the town are connected by the *Argine Mulino* (a mole 475 yds. in length), which divides the lakes formed here by the Mincio into the *Lago Superiore* (W.) and the *Lago di Mezzo* (E.).

25½ M. *Mantua*. Station (Pl. A, 3) to the W. of the town.

Mantua. — **Hotels.** 'AQUILA d'ORO (Pl. a; B, 3), Corso Umberto Primo, with frequented restaurant, R. 2-2½, B. 1½, omn. ½ fr.; *SENONNE* (Pl. b, B, 3), Via della Posta, with restaurant, R. 2, omn. ¾ fr., plainer. — In summer the mosquitoes at Mantua are troublesome.

Cafés: *Caffè alla Posta*, *C. alla Borsa*, *C. Venetiano*, all in the Corso Umberto Primo.

Photographs at Premi's, opposite the Aquila d'Oro.

Post & Telegraph Office (Pl. B, 3), Via della Posta.

Cab per drive 75 c. (at night 1 fr.), first hr. 1 fr. 50 c., each following ½ hr. 50 c.

Chief Sights (½-1 day): *Sant' Andrea*; Cathedral; *Reggia*; Museo Civico; Palazzo del Te. The hurried traveller should engage a cab at the station for 1 hr., drive to the (12 min.) Palazzo del Te, which may be seen in ½ hr., and then to the Piazza delle Erbe or Piazza Sordello.

Mantua (70 ft.), Ital. *Mantova*, a very ancient town founded by the Etruscans, with 30,194 inhab. (3000 Jews), is a provincial capital. Its situation, bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore*, and on the S. and S.W. by marshy land, is unhealthy. Since the Austrian régime, Mantua has belonged to the Quadrilateral (p. 222), but it is probably about to be dismantled.

Mantua is mentioned as the home of *Virgil*, who was born at the ancient *Andes* (8 M. to the S.E., near the village of Pietole), but it was not a place of importance till the middle ages. In 1276 the citizens elected *Pinamonte Bonaccolti*, and in 1328 *Luigi Gonzaga*, as 'Capitano del Popolo', and to the dynasty of the latter the town owed its prosperity. The Gonzagas fought successfully against Milan and Venice, and extended their territory, while they were liberal patrons of art and science. *Giovanni Francesco II.* (1407-44), the first marquis, invited the learned *Vittorino da Feltre* to Mantua, and through him made his court a renowned centre of culture and education. He was succeeded by *Lodovico III.* (1444-78). The beautiful and accomplished *Isabella d'Este* (1474-1539), sister of Alphonso, Duke of Ferrara, and mother of Eleonora of Urbino, was the wife of *Giovanni Francesco III.* (1484-1519). She carried on a lively correspondence with the most eminent men of her time, and with judicious taste collected valuable books, pictures, and antiquities. In 1530 *Federigo II.* (1519-40) was raised to the rank of duke by Charles V., and in 1536 he was invested with the marquisate of Monteferrato; a monument of his reign is the Palazzo del Tè (p. 240). In 1627, when Charles de Nevers, a member of a French collateral line, ascended the throne, the Mantuan war of succession broke out, and Emperor Ferdinand II. declared the fief forfeited. On 18th July, 1630, Mantua was stormed and sacked by the Austrians. Although the emperor, hard pressed by the Swedes, was obliged to conclude peace in 1631, the town never recovered from this blow. *Carlo IV.*, the last duke, taking the French side in the Spanish war of succession, was declared an outlaw in 1703; Monteferrato was awarded to Piedmont, and Mantua to Austria, of whose supremacy in Italy it became the chief support. After a long and obstinate defence by General Wurmsers the fortress capitulated to the French on 2nd February, 1797. By the Peace of Villafranca the Austrians retained Mantua although deprived of the rest of Lombardy, but they were compelled to cede it to Italy in 1866.

In the history of ARCHITECTURE Mantua is of importance on account of the buildings of *Leon Battista Alberti* (p. 443) of Florence, who had been summoned to Mantua by Lodovico III. — Mantua also witnessed the labours of several great RENAISSANCE PAINTERS. *Andrea Mantegna* (p. 249) entered the service of Lodovico Gonzaga in 1468. In vigour of conception and in the fidelity of his characters he rivals his best contemporaries, while he surpasses them in accuracy of perspective and in his refined taste for beauty of landscape. He died at Mantua in 1506, and was succeeded as court-painter in the following year by *Lorenzo Costa* (comp. pp. 356, 365). When Raphael's pupils were dispersed after his death, *Giulio Romano* (1492-1546), the greatest of them, settled at Mantua in 1524, and there attained so high a reputation as an architect and painter, that Mantua has been called the 'town of Giulio Romano'. After the example of Raphael's work in the Farnesina, he composed mythological decorative paintings, which, though far inferior to their prototype, attract by the richness of the motives and sensuous magnificence of composition, and are important owing to the influence they exercised on later art. *Francesco Primaticcio* and *Niccolò dell' Abbate*, pupils of Giulio Romano who were educated here, were afterwards summoned to Fontainebleau, and thus formed a link between the French and the Italian Renaissance. Giulio Romano's works must also have influenced the style of *Rubens*, who was court-painter at Mantua in 1600-8, under Vincenzo II.

From the railway-station we follow the quiet Corso Vittorio Emanuele (Pl. A, B, 3), and, crossing the rapid *Rio*, which unites the Lago Superiore and Lago Inferiore, enter the Corso UMBERTO PARMO (Pl. B, C, 3; formerly *Via Sogliari*), to the arcades of which the traffic of the town is chiefly confined. — A little farther on, in the small Piazza Andrea Mantegna, rises —

**Sant' Andrea* (Pl. C, 3), a building of imposing proportions, and the most important church in Mantua. It was begun in 1472-94

from designs by *Leon Battista Alberti*; the transept and choir were erected in 1597-1600 by *Ant. Viani*; while the dome, designed by *Fil. Juvara*, was not added till 1782-82. The white marble façade, with its spacious portico, is conceived in the style of a classic temple; adjoining it is a square Gothic tower of red brick, with an elegant octagonal superstructure (1414).

The INTERIOR, 110 yds. in length, has no aisles and is covered with massive barrel-vaulting, the sunk panels partly painted. The *1st Chapel* on the left (closed) contains frescoes by *Franc. Mantegna* (1516); the tomb of the painter *Andrea Mantegna* (d. 1508), with his bust in bronze by *Gianmarco Cavallotti* (?); also three paintings of the *School of Mantegna*, Holy Family, Baptism of Christ, and Pieta (restored in 1890). — *2nd Chap.* on the left: *Madonna enthroned and saints*, by *Lorenzo Costa* (1525; much damaged). — *1st Chap.* on the right: *Arrivabene*, St. Anthony admonishing the tyrant *Ezzelino* (1846). — *Cappella San Longino* (5th on the right): Sarcophagus with the inscription: 'Longini ejus, qui latus Christi percussit, ossa'. On the right is the sarcophagus of *Gregory Nazianzen*. The frescoes, designed by *Giulio Romano* (1534-36), represent the Crucifixion; below is *Longinus*; on the opposite side, the finding of the sacred blood, of which the saint is said to have brought some drops hither. — The RIGHT TRANSEPT contains the monument of *Bishop Giorgio Androsi* (d. 1549), executed in 1551 by *Prospero Clementi* (1551; p. 388). The swan is the old heraldic emblem of Mantua. — LEFT TRANSEPT. Chapel on the left: (right) Monument of *Pietro Strozzi* (d. 1529), brought from the Dominican church, with caryatides, designed by *Giulio Romano* (best seen from the middle of the nave). — CHOIR: Martyrdom of St. Andrew, a fresco by *Giorgio Anselmi* (1775), in the apse. In the corner to the left by the high-altar is the kneeling figure of *Lodovico III.* In the Crypt, beneath the high-altar, the drops of the sacred blood are preserved.

The S.E. side of the busy *Piazza delle Erbe*, close by, is occupied by the *Torre dell' Orologio* and the old Gothic *Palazzo della Ragione* (Pl. C, 3), originally of the 13th cent. but entirely altered since then. On the N.E. façade of this palazzo, in the little *Piazza Broletto*, is an ancient relief of *Virgil* (1220).

A little farther on is the *PIAZZA SORDELLLO* (Pl. C, D, 2), in the centre of which rises a monument to the political martyrs of the year 1851. Here are situated two old Gothic palazzi, crowned with battlements, both long in the possession of the *Bonacolsi* (p. 236), viz. the *Palazzo Cadenassi* (12-13th cent.), with the *Torre della Gabbia* (180 ft.), named from the iron cage on the S.W. side, and the *Palazzo Castiglioni* (13th cent.). Adjoining the latter is the *Palazzo Vescovile* (18th cent.).

The Cathedral of *Santi Pietro e Paolo* (Pl. C, D, 2), with double aisles and a dome, has a baroque façade (1756) and an unfinished Romanesque tower (12th cent.). The interior, skilfully remodelled about 1545 by *G. B. Bertani* from designs by *Giulio Romano*, has a fine fretted ceiling; the rows of chapels flanking the outer aisles are domed. On the left of the entrance is an ancient Romanesque sarcophagus (12th cent.), and farther on, on the left, are two additions, viz. the early-Renaissance *Cappella dell' Incoronata* and the Chapel of the Sacrament of 1652. In the sacristy is a fine missal (15th cent.).

The entire quarter between the Piazza Sordello and the Lago Inferiore is occupied by the spacious *Reggia*, or *Corte Reale* (Pl. D, 2), originally a palace of the Bonacolsi (1302), afterwards frequently added to by the Gonzagas, but now in great part unoccupied. The original Gothic façade, with its battlements, is still in good preservation. The original splendour of the palace is still represented in the apartments of Isabella d'Este (p. 236) as well as in those altered for Federico II. in 1525-31 by *Giulio Romano*. The elegant decorations in the classicist style, now to be seen in several of the rooms destroyed by the Austrians in 1630, date from the reigns of Maria Theresa and Joseph II. and from the time of the viceroy Eugène Beauharnais (p. 111).

A visit to the palace requires not less than 1 hr. The custodian is to be found under the second large arched gateway to the left (see i fr.).

Ground Floor. The so-called *SCALONERIA*, embellished with fine grotesques and frescoes (hunting-scenes with Diana, etc.), by *Giulio Romano*, is now the solitary relic of the *Appartamento della Grotta*, prepared for Isabella d'Este and once filled with art-treasures.

The **Upper Floor** is reached by means of a handsome staircase dating from 1640. The *SALA DEI DUCHI* is hung with portraits of all the Gonzagas. — The *APPARTAMENTO DELL' IMPERATRICE* was altered under Maria Theresa by *Giul. Piermarini* (p. 147). In the last room is the bed used by Eugène Beauharnais (1812). — The adjoining *SALA DEI Fiumi* is embellished with allegorical figures of the rivers near Mantua, by *Giorgio Anselmi* (1776). In front of it is the new *Giardino Pensile*, or hanging garden. — The *SALA DELLO ZODIACO* has ceiling-paintings of the signs of the zodiac, by *Lor. Costa the Younger*; the mural decorations date from 1808. — The *APPARTAMENTO DELL' IMPERATORE*, altered for Joseph II. in 1783 by *Paolo Pozzo*, has been tastefully decorated by the Mantuan artists, *And. Monei* and *G. B. Marconi*. On some of the walls are painted copies (by *Fel. Campi*) of the tapestry brought hither by Maria Theresa from the church of Santa Barbara. The tapestry itself (copies of Raphael's tapestry in the Vatican) is now in Vienna. Napoleon I. once slept in the first room. — The *PICTURE GALLERY (Galleria dei Quadri)* contains unimportant paintings and two portrait-busts by *Bernini*. — The *APPARTAMENTO DUCALE*, built by *Ant. Viani* under Vincenzo I. (1587-1612), is at present empty. — The *APPARTAMENTO DEL PARADISO*, consisting of the four little *Camerini* of Isabella d'Este, is interesting for its early-Renaissance decorations, still in tolerable repair. We observe here particularly the intarsia, the beautiful reliefs on the marble door, and the delicate ceiling-painting. The motto of the princess, 'nec spe nec metu', appears several times. The corner-room commands a charming view of the now neglected garden and of the Lago Inferiore. In the last room are some remains of the old frieze from the *Sala dello Zodiaco* (see above). — The sumptuous *SALA DEGLI SPECCHI* (room of mirrors) is embellished with frescoes by pupils of *Giulio Romano*. — We now pass through the *APPARTAMENTO DI TROJA*, some of the richly decorated rooms of which are in sad disrepair: *Sala di Manto*, formerly a banquet-room; *Sala del Giuramento*, with a (restored) fresco of *Luig. Gonzaga* (p. 238) receiving the allegiance of the people; *Sala dei Cimieri*, with charming stucco ornamentation by *Fr. Primaticcio* and a view of the *Castello di Corte*, *Ponte San Giorgio*, *Lago Inferiore*, and *Lago di Mezzo*; *Sala del Trionfo di Giulio Cesare*, so called from the series of nine paintings by *Andrea Mantegna*, now at Hampton Court; two rooms with elegant grotesques (adjoined by a loggia and the old hanging garden); *Stanza del Glove*, with a ceiling-painting by *Giulio Romano*; *Sala di Troja*, with frescoes by *Giulio Romano* (poorly restored in 1846); and **Sala dei Marmi*, tastefully decorated in the style of the ancient *thermæ*. — The *GALLERIA DELLA MOSTRA*, at one time occupied by the natural history museum, retains traces of its old ceiling, painted by *Giulio Romano*. It

overlooks the CAVALLERIZZA, or tournament-yard, with its twisted columns, also designed by *Gullo Romano*. — We are finally conducted to the DWARFS' APARTMENTS (*Appartamento dei Nani*), adapted to the size of their inmates. — The SALONE DELL' ARMERIA, the meeting-place of the council of Mantua convened by Pius II. in 1459, and afterwards an armoury, is not usually shown.

The vaulted passage near the N.E. end of the Piazza Sordello leads to the right to the Piazza Castello, in which rises the **Castello di Corte** (Pl. D, 2), the old castle of the Gonzagas, built in 1395-1406 by *Bartolino da Novara*. The castle now contains the *Archivio Notarile* and the *Archivio di Stato*.

The Notarial Archives Office, reached by the staircase on the left, is open during office-hours only (9-4; Sun. & holidays 9-12). Most of the frescoes by *Andrea Mantegna* which once adorned this part of the castle are obliterated, but those in the *CAMERA DEGLI SPOSI (first floor), which are among his finest creations, were badly restored in 1846. Three scenes on the entrance-wall represent *Lodovico Gonzaga meeting his son Francesco (afterwards cardinal) on his return from Rome. Above the door is a tablet with an inscription, borne by beautiful *Putti with butterflies' wings. On the other wall is the Family of the Gonzagas with their court: on the left, Lodovico Gonzaga with his wife Barbara. On the ceiling are portraits of Roman emperors in grisaille; in the spandrels are small mythological scenes; and in the centre is an illusive painting of an apparent opening, through which Cupids and girls gaze down into the room. This last was the model for all subsequent illusive paintings of the kind.

The upper rooms, now occupied by the State Archives, were used by the Austrians as a prison for political prisoners.

In the little Piazza Santa Barbara, to the right of the Piazza Castello, and belonging to the same imposing pile of buildings, is the church of SANTA BARBARA (Pl. D, 2), a handsome Renaissance building by *Giov. Batt. Bertano* (1565). Over the high-altar, the Beheading of St. Barbara, by *Dom. Brusasorci*. By the same master are the angel-musicians on the wall to the left and the angels with torches on the right.

To the N.W. of the Piazza Sordello is a vast space, planted with trees and bounded by the Lago di Mezzo on the N. (drill-ground), called the PIAZZA VIRGILIANA (Pl. C, 2), with a handsome arena, the *Teatro Virgiliano*, beyond which, from the parapet towards the Lago di Mezzo, a view of the Alps is obtained.

The vaulted passage on the S.E. side of the Piazza Broletto (p. 237) leads to the new PIAZZA DANTE ALIGHIERI (Pl. C, D, 3), with a monument of Dante (1871). To the right in this square is the —

PALAZZO DEGLI STUDI (Pl. C, 3), built in 1763, now containing the *Library*, the *Archivico Storico Gonzaga*, and the **Museo Civico*, which includes a number of interesting antiques, from Sabbioneta (p. 241), etc.

The museum occupies a long gallery on the first floor. By the entrance, *336. Bust of Euripides; 3. Julia Domna; 5. Torso of Minerva; 12. Marcus Aurelius; 13. Leda; 16. Sarcophagus with Medea in relief; 25. Faustina (given by Mantegna to Isabella d'Este); *26. Torso of Eros (Greek); 27. Antoninus Pius; 31. Greek tomb-relief, funeral supper and sacrifice; 33. Female torso; 37. Hadrian; 38. Domitian; 43. Satyr and Nymph (Greek); 46. Matidia; 56. Sarcophagus-relief, destruction of Troy; 58. Fragment of

a Greek altar; 60, 62. Tiberius; *60. Sarcophagus-reliefs (marriage, sacrifices, and barbarians before an emperor). — In the adjoining room, on the right, the so-called 'Seat of Virgil' and inscriptions. We now return to the hall. End-wall, 148. Greek tomb-relief (mutilated). Side-wall, 161. Attic tomb-relief; 158, 164. Bacchic reliefs; 171. Sarcophagus-relief, Endymion; 172. Lid of sarcophagus; 174. Relief with attributes of Jupiter; 180. Torso of a warrior (Greek); 186. Fight between Romans and Gauls; 187. Sarcophagus-relief, vintage (both freely restored); 188, 190. Roman portrait-busts; 192. Marcus Aurelius as a boy wearing the cap of the Salii; *201. Torso of Venus; 219. Flute-playing Satyr; 289, 276. Greek tomb-reliefs. — Entrance-wall: 261. Head of Aphrodite; 287. Homer; 309. Greek tomb-relief; 318. Sarcophagus-relief, Venus and Adonis; 328. Muse as Caryatide; 333. Lucius Verus. — In the centre: 176. Sleeping Cupid (modern); 188. Torso of Venus on an altar with Bacchic figures; *210. Apollo, a marble copy of a Greek bronze of the 5th cent. B.C.; below, reliefs of Cupids; 225. Attic sepulchral urn; 237. Youthful Hermes (portrait statue).

The building on the S.E. side of the Piazza Dante, erected in 1767, but with a modern façade (1890) in place of the original classicist façade by Gius. Piermarini, accommodates the *Reale Accademia Virgiliana di Scienze e Belle Arti* (Pl. D, 3), founded by Maria Theresa, and the unimportant *Museo Patrio* (entr., Via dell' Accademia 25; fee 1/2 fr.).

On the ground-floor are inscriptions, mediæval and modern sculptures (busts of Francesco II. and Spagnoli, general of the Carmelite order), prehistoric antiquities, etc. — On the first floor are frescoes from Mantuan churches, paintings, old plan of Rome (16th cent.), die-stamps from Mantua, Bozzolo, Guastalla, Nonferato, etc. On the end-wall of the last room is an early *Work by *Rubens*, cut into two parts, representing the Gonzaga family adoring the Trinity.

Near the Porta Pusterla is *San Sebastiano* (Pl. B, 4; no admission), the earliest Renaissance church built in the shape of a Greek cross, erected in 1459 from the designs of Leon. Batt. Alberti.

Outside the gate is the **Palazzo del Tè* (Pl. A, B, 5; contracted from Tejetto), erected as a country-house for Frederick II. in 1525-35 by *Giulio Romano*, and decorated with frescoes and grotesques from his designs by *Fr. Primaticcio*, *Benedetto da Reseta*, *Rinaldo Mantovano*, and others. Morning light best for the main rooms. The palace now belongs to the town and part of it is let; entr. by the N. door (visitors ring; fee 1 fr.).

ANTECHAMBER, to the right of the entrance, Sun and Moon; modern mural decorations. In the two anterooms are the arms of the Gonzagas and scenes from Ovid (much defaced). **1st Room** (*Sala dei Cavalli*) to the left, the favourite Horses of Duke Frederick Gonzaga. — **2nd Room** (*Sala di Falche*), *Myth of Psyche and Bacchanals (the latter restored, the upper paintings are in better preservation). Opposite the entrance, Polyphemus. *Franc. Penni* (1528) assisted in the decoration of this room. — **3rd Room** (*Camera delle Medaglie*) in the lower ovals, Fishing, Marketplace, Gladiatorial combats, etc. On the ceiling, representation of the zodiac (in relief), etc. — **4th Room** (*Sala di Fetonte*), with beautiful *Stucco Ornamentation and imitations of ancient busts, by *Primaticcio* (1528), Fall of Phaëton, and many smaller pictures. Then a fine open Loggia (*Grande Atrio*), History of David (1583-84) — **5th Room** (*Sala degli Stucchi*), with a frieze by *Primaticcio* (Emp. Sigismund entering Mantua in 1485; p. 286), and stucco figures of Hercules and Mars. — **The 6th Room** (*Sala di Cesare*), Frieze of Putti, by *Primaticcio*. — **7th Room** is the *Sala dei Giganti*, extolled by Vasari, with walls fantastically adapted to the painting, which was executed chiefly by *Rinaldo Mantovano* (1582), but has been much restored

(representing the Fall of the Giants, figures 14 ft. in height). Lastly several *Cabinets*, with charming Raphaelite decoration, and an oblong bath-room with shell-ornamentation.

On the other side of the neglected garden is the *Casino della Grotta*, with its exquisite little rooms and its grotto encircling a small garden.

Giulio Romano's House (Pl. B, 4) is No. 14, Via Carlo Poma. The *Pal. di Giustizia* (No. 7; opposite), with its colossal *Hermæ*, was also built by him.

From Mantua to Cremona, see p. 192.

Tramways to *Brescia* (p. 199), to *Asola*, to *Ostiglia*, and to (26 M.) *Viadana* (p. 193). — The last-mentioned line passes (19½ M.) *Sabbioneta*, which, under *Vespasiano Gonzaga* (d. 1591), general of Charles V. and Philip II., became the model of a small princely residence-town of the Renaissance period. It was well fortified and had broad, straight streets, libraries, printing-offices, etc. Faded traces of the former splendour linger in the *Municipio*, formerly the *Palazzo Ducale*, with frescoes and stucco-embellishments by *Alberto Cavalli*, and in the *Casino del Giardino*, the summer-palace, charmingly decorated within by *Bern. Campi* of *Cremona* and others. Adjoining the latter is the *Galleria*, or former museum of antiquities. The *Theatre*, built in 1588-90 by *Vinc. Scamozzi*, follows the general plan of a classic theatre (comp. p. 245). In the handsome *Chiesa dell' Incoronata* is the tomb of *Vespasiano Gonzaga*, with a seated figure of the deceased, by *Giov. Batt. della Porta* and *Leone Leoni*.

FROM MANTUA TO MONSELICE, 52½ M., railway in 2½-3¼ hrs. (fares 9 fr. 75, 6 fr. 85, 4 fr. 40 c.). At (24 M.) *Cerea* we join the *Verona and Rovigo* line (p. 235), which we follow to *Legnago* (p. 235).

37½ M. *Montagnana* (52 ft.; *Arena; Trentino*), a town of 10,328 inhab., the well-preserved medieval fortifications of which, with their pinnacled walls and towers, amply repay a visit. In the picturesque *Piazza* stands the Gothic *Cathedral*, with Renaissance door and choir, two altar-pieces by *Buonconsiglio* (1511 and 1513; retouched), etc. The neighbouring *Pal. del Municipio* is ascribed to *Sanmicheli* (p. 223) and contains a painting by *Buonconsiglio* in the large hall (spoiled by restoration). Near the *Porta San Zeno* is the *Pal. Pisani*, containing a chapel with the tomb of the Venetian admiral *Pisani*.

47½ M. *Este* (49 ft.; *Cavallino; Albergo Centrale*, R. 1-1½ fr.), the ancient *Atate*, is a little town with 10,779 inhab., at the S. foot of the *Euganean hills*. It contains the extensive, but now ruinous ancestral residence of the House of *Este* (p. 355), a spacious *piazza* surrounded with arcades; the *Porta Vecchia* with a clock-tower; the *Museo Nazionale* in the *Pal. Mocenigo* (containing Roman inscriptions and other interesting antiquities); the *Cathedral*, of elliptical plan with a lofty choir (with a painting by *Tiepolo*); and the church of *San Martino*, with a leaning tower. The *Casa Benvenuti* commands a view of the *Alps*, and in clear weather of the *Apennines*. — From *Este* to *Argenta* *Petrarca*, see p. 353.

52½ M. *Monseleice*, station on the *Padua and Bologna* line (p. 353).

The train crosses the *Po* by an iron tubular bridge beyond (32 M.) *Boryoforte*, an unimportant place dominated by an old castle. — 37 M. *Sussara* (Rail. Restaurant).

FROM SUZZARA TO PARMA, 27½ M., railway in 1½-2 hrs. (fares 5 fr., 3 fr. 50, 2 fr. 50 c.). The chief station is (8 M.) *Guastalla* (*Alb. Leon d'Oro*), a small town near the *Po*, with 11,091 inhab., which from 1588 to 1746 was the seat of a lateral branch of the *Gonzagas*. In the market-place is the bronze Statue of *Ferdinand I. Gonzaga* (d. 1557 at Brussels), by *Leone Leoni*. From *Guastalla* to *Reggio*, see p. 339. — 27½ M. *Parma*, see p. 340.

FROM SUZZARA TO FERRARA, 51 M., railway in 2½-3¼ hrs. The chief station is (30 M.) *Serride*, on the *Po*. — 51 M. *Ferrara*, see p. 355.

42 M. *Gonzaga-Reggiolo*. — 54 M. *Carpi* (98 ft.; *Leone d' Oro*), a town of 22,876 inhab. and an episcopal see, with an old *Palace*, which from 1327 was the residence of the *Pio* family. Alberto Pio (1475-1531), a pupil of Aldus Manutius and a patron of Ariosto, built the handsome *Palace Court* (in the chapel, frescoes by Bernardino Losco), and began the *New Cathedral* after plans by Baldassare Peruzzi (ca. 1514). In the interior, to the left, a Christ by Begarelli (p. 348), two statues by Prospero Clementi, and a pulpit of the 11th century. The *Loggia* opposite the cathedral, the *Colonnades*, and the fortifications also testify to the taste and energy of this prince, who was expelled by Charles V. in 1525. A street leads from the *Loggia* to the Franciscan church of *San Niccolò*, founded in 1493. Behind the palace is the early-Romanesque *Old Cathedral* (*Chiesa Sagra*), of which the choir and tower alone remain. The ancient portal has been inserted in the façade designed by Peruzzi.

From Carpi to *Correggio* and *Reggio*, see p. 339.

58 M. *Soliera*; 61 M. *Villanova*. — 63 M. *Modena* (p. 347).

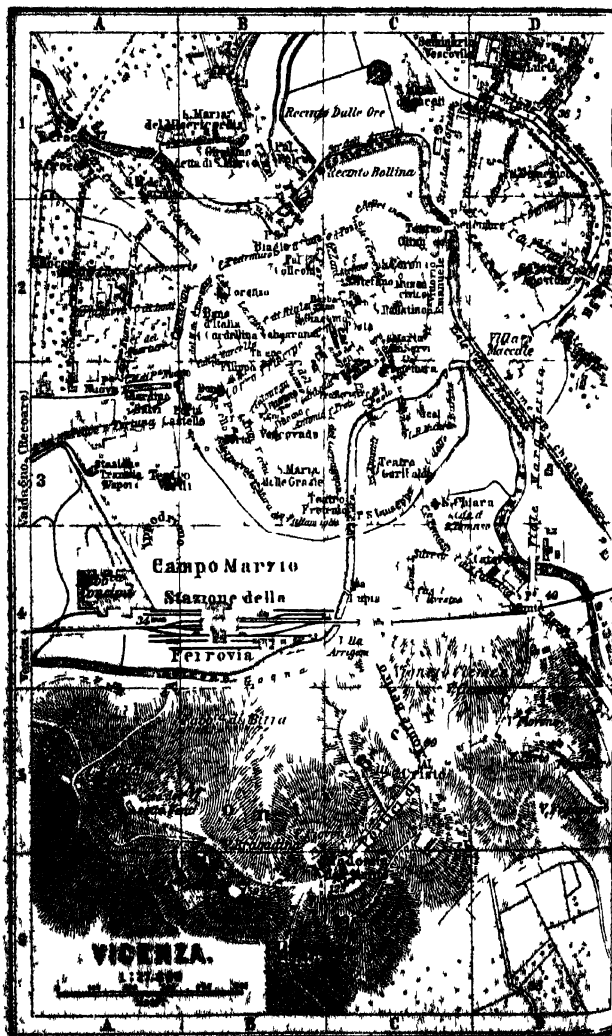
39. From Verona to Venice. Vicenza.

71½ M. RAILWAY in 1¾-4 hrs. (fares 13 fr. 50, 9 fr. 45, 6 fr. 5 c.; express 14 fr. 85, 10 fr. 85 c.). Finest views generally to the left. — The 'train de luxe' between Cannes and Vienna (see p. 20) is available on this section only for through passengers between Milan and Venice.

Verona (Porta Vescovo), see p. 221. The line traverses an extremely fertile district, planted with vines, mulberries, and maize, and intersected with irrigation-trenches. To the left appears San Michele (p. 234). — 4 M. *San Martino Buonalbergo* (145 ft.), with the handsome *Villa Musella*, amidst cypresses. — The mineral springs of (7½ M.) *Caldicero* were known to the Romans. Excursion to the *Monti Lessini*, see p. 234. — We next pass *Soave*, once belonging to the Scaligers, on the slope to the left, presenting a good picture of a mediæval fortified town.

12½ M. *San Bonifacio* (p. 294). On a hill to the N. is *Monteforte*. Arcòle, 3½ M. to the S., was the scene of the battles of 15-17th Nov., 1796, between the Austrians under Alvinczy and the French under Bonaparte, Masséna, Augereau, and Lannes. — 16 M. *Lonigo* (steam-tramway to the village, 4½ M. to the S.E., see p. 234). To the right appear the *Monti Berici*, a chain of volcanic hills, with large quarries worked from antiquity to the present day. — 20 M. *Montebello Vicentino*. The handsome château belongs to Count Arrighi. Beautiful view towards the mountains (left); on a hill, the ruined castles of Montecchio (p. 247). Then (25 M.) *Tavernole* (steam-tramway to *Valdagno* and to *Arsignano*, see p. 246). — 30 M. *Vicenza*.

Vicenza. — *Hôtels*. ROMA (Pl. a; B, 3), Corso Principe Umberto, near the Porta Castello, with trattoria, R. 3, omn. ½ fr. — *THE GAROFAL* (P. c; B, 2), good, though unpretending, GRAN FAMEL (Pl. b; B, 3), R. 2, omni



$\frac{1}{2}$ fr., both in the narrow Contrada delle Due Rode; CAVALLETTI (Pl. d; C. 8), Piazza delle Biava, quite unpretending. — *Trattoria del Belvedere*, with rooms at 2 fr., see p. 248.

Cafés. *Garibaldi*, Piazza de' Signori; *Nazionale*, in the Corso.

Cab from station to town 75 c. (at night, 1 fr.); first hr. $\frac{1}{2}$ fr., each additional hr. $\frac{1}{4}$ fr.; trunk 25 c.

Post & Telegraph Office (P. C, 2), in the Corso.

Chief Sights (1 day): Corso Principe Umberto and Piazza de' Signori, with the Basilica Palladiana (p. 244); Palazzi in the Contrada Porti and Contrada Giacomo Zanella; Teatro Olimpico (p. 245); Museo Civico (p. 244). In the afternoon. Madonna del Monte (p. 246) and Rotonda (p. 248). — The *Festa della Rúa*, a popular festival, takes place on Sept. 1st.

Vicenza (105 ft.), the ancient *Vicetia*, capital of a province and see of a bishop, with 43,703 inhab., lies at the N. base of the *Monti Berici* (p. 242), on both sides of the *Bacchiglione*, at its confluence with the *Retrone*. Although closely built, the town possesses many interesting palaces, to which, with the picturesque environs, a short visit may profitably be devoted.

Vicenza, like most of the larger towns of N. Italy, boasted in the 15th cent. of a SCHOOL OF PAINTING, which, though it was strongly influenced by Mantegna (born here in 1431, but active in Padua and Mantua alone), and never produced masters of the highest rank, yielded results of considerable importance. The earliest master of note was *Giovanni Speranza*, who, however, was soon surpassed by *Bartolomeo Montagna* (ca. 1450-1523). The gallery and the churches (Cathedral, Santa Corona) of Vicenza contain works by the latter. His compositions are strongly realistic, and he shows a predilection for muscular figures, and for colouring of a rich brownish tint. His drapery is ungraceful, but, like that of Durer, boldly defined. His son, *Benedetto Montagna*, was unimportant, but his contemporary *Giovanni Buonconsiglio*, surnamed *Marescalco* (d. 1530), resembling the Venetians both in conception and colouring, ranks as the second master of note. His chief works are the *Pietà* in the Museum (p. 245), and the *Madonna* at San Rocco (p. 246). In the 16th cent. Vicenza lost its importance as a school of painting, but attained a high reputation in the province of ARCHITECTURE, having given birth to *Andrea Palladio* (1518-80), the last great architect of the Renaissance, the chief sphere of whose operations was his native town. By his study of the antique in Rome he was enabled to effect a revival of what may be termed the ancient language of forms, and he made it his endeavour to exhibit in his buildings the organic connection between the different members. The chief characteristic of his school consists in a studious adherence to impressive simplicity of form, and a very sparing indulgence in the lavish enrichments in which the early-Renaissance was too apt to revel. His finest churches are at Venice (comp. p. 287), but his most numerous palaces are at Vicenza, to which they impart a uniform and handsome appearance.

We enter the town by the W. gate, *Porta del Castello* (Pl. B, 3). Immediately to the right, on the S. side of the narrow Piazza del Castello, is the *Palazzo Giulio Porto*, formerly called *Casa del Diavolo*, a large unfinished palace by Palladio, with two stories united by a row of Corinthian columns with a rich cornice. To the left rises a monument to *Garibaldi* by Ferrari, erected in 1887.

Near the statue, at the beginning of the CORSO PRINCIPE UMBERTO, which intersects the entire town, lies the *Palazzo Bonin*, by Vinc. Scamozzi. On the right, opposite the church of *San Filippo Neri* (Pl. B, 3; 1719), stands the *Palazzo Loschi* (18th cent.). — The Strada Loschi, the next cross-street on the right, leads to the

Duomo (Pl. B, 3), consisting of a broad and low Gothic nave with wide vaulted arches, side-chapels in place of aisles, a Renaissance choir, much raised, and dome, and a crypt of the 18th century. In the 4th chapel to the left are frescoes and a Madonna with saints by *Bart. Montagna*, in an old frame; in the 5th to the right is a Death of the Virgin by *Lor. Veneziano* (1366). — To the right in the piazza is the *Vescovado*, or episcopal palace, with a façade of 1819; the court to the right contains an elegant little early-Renaissance arcade by *Tomm. Fromentone* (1494). The piazza is embellished with a *Statue of Victor Emmanuel II.*, by *Benvenuti*, erected in 1880.

We continue to follow the Corso. On the left is the Gothic *Palazzo Thiene*, and farther on, beyond the Contrada Pozzo Rosso (p. 246), is the *Pal. Braschi* (usually known as the *Casino Vecchio*), two Gothic edifices of the 15th century. On the right, beyond the Contrada Cavour, is the handsome *Palazzo Porto* (formerly *Pal. Trisino-Baston*), by *Scamozzi* (1588-1662)

The Contrada Cavour leads to the handsome PIAZZA DE' SIGNORI, with two columns of the Venetian period. Here rises the **Basilica Palladiana** (Pl. C, 2, 3), with its grand colonnades in two stories, the lower Doric, the upper Ionic, surrounding the *Palazzo della Ragione* (town-hall), an earlier building in the pointed style. These colonnades, begun in 1549 but not finished until 1614, are one of *Palladio's* earliest works. On the first floor is a large hall with a finely vaulted wooden roof (not always open). The slender red brick tower is 265 ft. in height. Adjacent, at the corner of the Piazza della Biava, is the *Tribunale*. — Opposite the Basilica is the unfinished *Loggia del Capitano* (p. 250), also by *Palladio* (1571), overlaid with plastic embellishments; it now belongs to the Municipio. Adjoining it on the right is the *Monte di Pietà*, erected in 1704 for the *Biblioteca Bertoliniana*, by *Ant. Muttoni*. — By the Basilica rises a *Statue of Palladio* in marble, by *Gajassi* (1859).

We return to the Corso, in which, to the left, beyond the Contrada Giacomo Zanella (p. 245), are the *Pal. Da Schio* (Gothic, with early-Renaissance portal) and, at the end of the Corso, the *Casa di Palladio*, the façade of which was once painted (1566). We next reach, on the right, in the Piazza Vittorio Emanuele, the —

Museo Civico (Pl. C, 2), established in the *Pal. Chiericati*, one of *Palladio's* finest edifices, seriously injured in 1848, but restored in 1855 (open daily 11-2, free; 9-11 and 2-4, fee 1/2-1 fr.).

GROUND FLOOR: Roman antiquities from an ancient theatre. — The UPPER FLOOR (entr. to the left in the court) contains the *Pinacoteca*. Antechamber. End-wall to the left: no number, *Tiepolo*, Madonna on the terrestrial globe; 2. *Jac. Bassano*, Senators before the Madonna; opposite, no number, *Sforzi*, Christ in the house of Simon the Pharisee. The cabinets contain ancient terracottas and bronzes, medieval coins, etc. — Room 1: (right), 8. *Van Dyck*, The four ages (an early work). — Room II. Entrance-wall, 88. *Titian* (?), Resurrection of Christ; opposite, 12. *Paolo Veronese*, Madonna and two saints (injured). — Room III. Entrance-wall, *Antonello da*

Messina, 16. Portrait (copy), 17. *Ecce Homo*; 18. *Cima da Conegliano*, Madonna in an arbour, the earliest signed work of this master (1480, tempera, injured); opposite, 31. *Memling* (here attributed to *Amberger*), Portrait (injured); 8. *Memling*, Crucifixion, with saints and monks (studio-piece?); farther on, 28. *Paolo da Venezia*, Altar-piece (1333). — Room IV contains the chief works of the Vicenza School. *Montagna*, *2. Madonna enthroned, with four saints and angel-musicians, below is a predella; 3. Adoration of the Child, both early works (ca. 1480), in tempera; 5, 6. Madonnas; 8. Presentation in the Temple; 17. Madonna between SS. Onuphrius and John the Baptist. *Buonconsiglio*, 21. St. Catharine, *22. *Pietà*, an early work in tempera, very impressive; 23. *Speranza*, Assumption of the Virgin. — V. Room. Portraits. — The following rooms contain engravings; in the last but one, modern glass from Murano; in the last, drawings and manuscripts of Palladio, etc., and coins. — On the other side of the ante-room are rooms with inferior pictures. — The NATURAL HISTORY COLLECTION contains valuable fossils (a fish, a palm, a crocodile, etc.), most of them found near Vicenza.

In the vicinity is the *Teatro Olimpico (Pl. O, 2; custodian to the left, behind the theatre, Contrada Teatro Olimpico No. 987; fee 1/2 fr.), begun by *Palladio* in 1579, completed in 1584, after his death, by *Scamozzi*, and inaugurated by the performance of the 'Edipus Tyrannus' of Sophocles. *Palladio* adhered generally to the precepts of *Vitruvius* as to the construction of ancient theatres, but the building is far from being a mere imitation. The auditorium rises in thirteen semi-oval tiers, while the orchestra and the two-storied stage lie 5 ft. below the level of the seats. The three door-openings at the back of the stage afford views of ascending streets, in curiously deceptive relief.

The Contrada di Santa Corona, diverging just before the E. end of the Corso, leads to the Dominican church of **Santa Corona** (Pl. O, 2), a Gothic brick edifice of 1260-1300, with a plain façade.

Entrance-wall: faded fresco by *Speranza*, Madonna della Misericordia; 2nd altar on the left, Five saints by *Bart. Montagna* (in rich Renaissance frame), beside it, Angels by *Speranza*, frescoes; 4th altar on the left, Madonna of the 14th cent., with angels by *Fogolino* (ca. 1530), beside it, two saints, in fresco; 5th altar, *Baptism of Christ by *Giovanni Bellini*, in a fine frame, a late work and one of the finest productions of the master (about 1501?). Chapel to the right of the choir, two fine Gothic mural monuments (15th cent.).

The Contrada Santo Stefano, opposite, a little to the right, leads to **Santo Stefano** (Pl. O, 2); in the left transept, *Palma Vecchio*, *Madonna with St. Lucia and George, an admirable example of his middle period (best light in the morning).

Opposite, to the left, in the Contrada Giacomo Zanella, stands the unfinished *Palazzo Thiene* (now the *Banca Popolare*), the front designed by *Palladio* (1556), the back part facing the Contrada Porti, being an early-Renaissance structure. Opposite to it rises the imposing **PALAZZO PORTO-BARBARANO** (Pl. B, O, 2), by *Palladio* (1570), and farther on, to the left, are the Gothic *Pal. Porto*, with an attractive early-Renaissance portal of 1481, and two *Palazzi Colleoni*, of which one is Gothic with a fine colonnade and staircase, the other by *Palladio*.

We now follow the Contrada di Riale to the W. to the Contrada San Lorenzo, at the end of which, in the piazza of the same name, stands the fine Gothic church of **San Lorenzo** (Pl. B, 2; 1280-1344), containing the tomb of *Bart. Montagna* (p. 243) and the Renaissance mural monument of *Leonardo Porto* (d. 1562). — In front of the church is a *Statue of Giacomo Zanella* (1820-88), the poet, by C. Spazzi (1893).

In the S. part of this street, known as the Contrada Pozzo Rosso, is (left) the *Palazzo Valmarana* (Pl. B, 2), by Palladio (1566).

In the W. part of the town is **San Rocco** (Pl. A, 2), with a high-altarpiece by *Buonconsiglio*, **Madonna enthroned with SS. Sebastian, Bernard, Peter, and Paul*, remarkable for its fine colouring (1502).

The route to the pilgrimage-church of *Madonna del Monte* on **MONTI BERICO** (omnibus, 50 c.) is either through the *Porta San Giuseppe* (before passing through which we observe the *Ponte San Michele*, Pl. C, 3, crossing the Retrone, by Palladio); or to the right from the railway station, past the *Villa Arrigoni* (Pl. C, 4) and across the railway, to the arcade leading to the church. This passage, 715 yds. long, was sharply contested in 1848 by Italian irregular troops, who had fortified the hill with its villas, and the Austrians. At the cross-roads (Pl. C, 5) a fine **View* is obtained of the town and the Venetian Alps. The church of *Madonna del Monte* (Pl. C, 6), a little farther up, rebuilt in 1668 by *Ag. Barella*, is in the form of a Greek cross with a dome. The present left transept was the original church (1428); over the altar to the right of the high-altar: *Bart. Montagna*, **Pietà* (1500), one of this master's chief works. The old refectory of the monastery (shown by the sacristan) contains the Banquet of Gregory the Great by *P. Veronese* (1572), torn to pieces in 1848, but restored with the aid of the copy in the Pinacoteca. Behind the church is a monument to those who fell here in 1848; to the right of it is *Il Genio dell' Insurrezione*, a statue dedicated to them by the municipio of Vicenza. Adjacent is the *Trattoria del Belvedere*.

From the above-mentioned cross-roads a road leads to the E. along the hill (comp. Pl. C, D, 5), from which a (2 min.) foot-path diverges to the right, passing the *Villa Fogazzaro* and the *Villa Valmarana* (with frescoes by Tiepolo), to the famous, but now dilapidated **Rotonda* (now the *Villa Zanini*), which lies 10 min. farther on, at the E. base of the *Monti Berici*. It is a square building with Ionic colonnades surmounted with pediments. In the centre is a circular domed hall. Visitors are generally admitted (except on Sun.) by the door of the farm, to the right of the main entrance (knock; fee 1/2 fr.). — The return is best made by the same way as the arrival.

The *Cimitero*, to the N.E. of the town (through the *Borgo Scroffa*, Pl. D, 1), contains the tomb of Palladio (d. 1580).

FROM VICENZA TO ROCCARO, 28 M. Steam Tramway to Valdarno, 20 M., in 2 hrs. (fares 2 fr. 40, 1 fr. 20 c.), starting near the railway-station (Pl. A, 8). Principal stations: 5 M. *Tavernette* (p. 242); 7 M. *Montecchio Maggiore*

(235 ft.; Alb. Rosa d'Oro), with the imposing Villa Cordellina (frescoes by Tiepolo; to the right), commanded by two ruined castles; 8 M. *San Vitale*, whence a branch-line runs to *Arrignano*. 20 M. *Valdagno* (370 ft.; Alb. *Alpi*), a small town with 9802 inhabitants. — Hilly road thence (6 M.; diligence thrice daily in 1 hr. 10 min.) to the finely situated chalybeate *Baths of Recoaro* (1460 ft.; *Giorgetti*, pens. 8 12 fr., *Reale Stabilimento*, at the springs; *Eden Hotel*, *Fortuna*, *Trettenero*, *Cavallo*, *Genova*, in the town), visited annually by 7-8000 persons in the season (June-Sept.). Mountain-tours: from the *Rifugio Campogrosso* of the I. A. C., 3 hrs. to the N.W., to (2 hrs.) *Vallarsa* (see below), the *Passubio* (7815 ft.), the *Cornetta* (8230 ft.), the *Cima Postà* (7187 ft.), etc. — A good road (omn. to Rovereto, p. 18) leads from Recoaro over the *Passo Xon* (2200 ft.) to (6 M.) *Valli dei Signori* (see below).

A RAILWAY (20 M., in 1 hr.; fares 3 fr. 35, 2 fr. 40, 1 fr. 50 c.) runs from Vicenza to the N. by (8 M.) *Dueville* and (14 M.) *Thiene* (Alb. della Luna), with a chateau containing frescoes by *P. Veronese*, to *Schio* (665 ft.; *Croce d'Oro*, near the cathedral, R. from 1½ fr.), a town with 13,524 inhab. and extensive wool-factories, the largest of which is the *Lanificio Rossi*. Sign. A. Rossi (d. 1888; statue in front of the factory) founded a workmen's colony, rebuilt the church of *Sant' Antonio Abbate*, and erected the figure of a *Weaver* (by *Monteverde*). The cathedral of *San Pietro* is of the 18th century. The cemetery is worthy of a visit. Schio is a good starting-point for excursions. — From Schio a steam-tramway runs N. to (12 M.) *Arsiero* (1165 ft.; Alb. *Bortolan*), the chief place in the *Val d'Adige*; another to the W. to (3 M.) *Torrebelvicino* (850 ft.).

The HIGHROAD TO ROVERETO from Vicenza skirts the mountains, viâ (11 M.) *Malò* (380 ft.) and (15½ M.) *Schio*, to (18½ M.) *Torrebelvicino* (see above); thence it ascends the valley of the *Leogra*, viâ (21½ M.) *Valli dei Signori* (1145 ft.; see above), to the (28½ M.) *Piano delle Fugazze* (3820 ft.), the boundary between Italy and Tyrol; and finally descends the valley of the *Arca*, viâ (34 M.) *Vallarsa* (2675 ft.; inn), to (45 M.) *Rovereto* (p. 18).

From Vicenza to *Treviso*, see R. 41.

Between Vicenza and Padua are (34½ M.) *Lerino* and (40 M.) *Poiana di Granfion*. To the S., the *Monti Euganei* (p. 352).

49 M. *Padua*, see p. 248. From Padua to Venice viâ *Fusina*, see p. 256.

To the left, as the train proceeds, are seen the distant Venetian Alps. At (52½ M.) *Ponte di Brenta* (45 ft.; p. 256) we cross the *Brenta*. — 58½ M. *Dolo* (26 ft.; p. 256). — Near (61 M.) *Marano* a canalized arm of the *Brenta* is crossed. To the left is the Venetian advanced fort of *Carpenedo*.

66 M. *Mestre* (13 ft.; *Railway Restaurant*), a town with 11,625 inhab., is the junction for the lines viâ *Treviso* and *Udine* to *Pontebba* and *Vienna* (R. 6) and to *Gorizia* and *Trieste* (R. 43 a), for the line viâ *Portogruaro* and *Monfalcone* to *Trieste* (R. 43 b), and for the steam-tramway to (3½ M.) *Malcontenta* (p. 256). — Venice, rising from the sea, now comes into view. The train passes *Fort Malghera* on the left, and reaches the *BADGE* (222 arches of 30 ft. span; length 2½ M.) by which the train crosses the *Lagune* in 8 minutes.

71½ M. *Venice*, see p. 258.

40. Padua.

Railway Stations. 1. *Principal Station* (Pl. D, 1; Restaurant, déj. 2½, 1). 3½ fr.), outside the *Barriera Mazzini*, 1 M. from the *Piazza Cavour*, for the *Verona-Venice* (R. 39), *Padua-Bassano* (R. 41), and *Venice-Bologna* (R. 49) routes. — 2. *Stazione Santa Sofia* (Pl. E, 3), for the lines to *Fusina* and *Venice* (p. 256), to *Piove*, and to *Conselve* and *Bagnoli*.

Hotels. *GRAND HÔTEL SAVOIR & CROCK D'ORO* (Pl. a; D, 4), *Piazza Cavour*, R. 8-4½, omn. ¾-1 fr., with restaurant, variously spoken of; **FANTI STELLA D'ORO* (Pl. b; D, 3), *Piazza Garibaldi*, with restaurant, R. 2½-4, B. 1¼, déj. 3, D. 4, omn. 1 fr. — *ALB. & TRATTORIA AL PARADISO* (Pl. c; D, 3), *Piazza Garibaldi*, R. 1¾ fr.; *ALB. RISTORANTE ALLA STAZIONE* (Pl. d; C, D, 1), 2 min. from the principal station, R. 2 fr., unpretending.

Cafés. *Pedrocchi* (Pl. C P; D, 4), near the *Piazza Cavour*, an imposing edifice with marble halls and columns, open all night; *Posta*, opposite *Pedrocchi's*; *Vittoria*, *Piazza della Unità d'Italia*; *Guerrana*, at the corner of the *Piazza Garibaldi* (Pl. D, 3). — **Restaurants** at the hotels (see above); *Storione*, *Via San Canziano*, near the *Via Otto Febbraio*, moderate (rooms to let); *Stoppato*, at the *Ponte Altinate* (Pl. D, 3); *La Rotonda* (Pl. C, 1), open-air restaurant with a summer-theatre (50 c.) on the bastion beside the *Barriera Mazzini* — **WINE** at the *Fiachetteria Fratelli Penasa*, *Via Turchia*, behind *Pedrocchi's*, with cold viands.

Cabs. *'Broughams'* with one horse: to or from the station 1 fr., luggage 40 c., 1 hr. 1½ fr., each additional hour 1 fr.; drive in the town 50 c., at night 25 c. more.

Tramway (10 c.) from the main station through the principal streets to *Bassanello* (comp. Pl. C, 8). — **OMNIBUS** (10, at night 30 c.) from the main station to the *Piazza Cavour* (Pl. D, 4).

Bookseller. *Libreria all' Università*, in the University (p. 249). — **Post & Telegraph Office** (Pl. D, 4) near the *Piazza Cavour*, opposite *Pedrocchi's*.

Chief Attractions (1 day). 1st Day. Morning: *Piazza dei Frutti* and *Piazza delle Erbe*, with the *Salone* (p. 250); *Piazza dell' Unità d'Italia* (p. 249); *Piazza del Santo*, with the church of *Sant' Antonio* (p. 251); *Museo Civico* (p. 253). Afternoon: *Scuola del Santo* (p. 252); *Cappella San Giorgio* (p. 252); *Botanic Garden* (p. 254); *Santa Giustina* (p. 254). — 2nd Day. *Madonna dell' Arena* (p. 255); *Eremitani* (p. 255).

Padua (40 ft.), Ital. *Padōva*, Lat. *Patavium*, the capital of a province and see of a bishop, with 81,142 inhab., lies on the *Bacchiglione*, which flows through it in several branches. Its tortuous streets are generally flanked with low and narrow *'Portici'* or arcades, but some of the chief thoroughfares have been widened by the removal of the portici. The outer quarters consist largely of gardens. Some of the numerous bridges over the different arms of the river date from the Roman period. Excellent drinking-water is brought from the neighbourhood of *Dueville*, in the *Euganean Hills*.

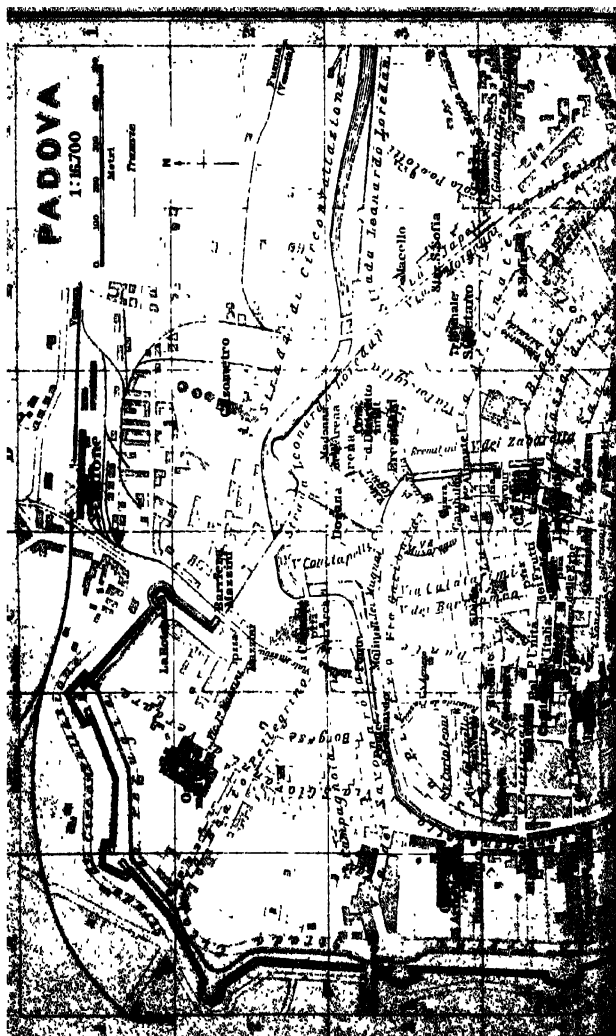
Padua traces its origin to *Antenor*, the mythical King of *Troy*, brother of *Priam*, and under *Augustus* was the wealthiest town in Upper Italy. All the ancient monuments were afterwards destroyed during the immigration of the barbarian hordes. In the middle ages the town sided with the *Guelphs*; and in 1318 it appointed *Jacopo da Carrara* to the *Signoria*. The princes of this family were much harassed by the *Scalas* of *Verona* and the republic of *Venice*, and at length succumbed in 1405, when *Padua* was annexed to *Venetia*. The *University*, founded by *Bishop Giordano* in 1222, and extended by *Emp. Frederick II.* in 1238, rendered *Padua* a very famous seat of learning throughout the middle ages.

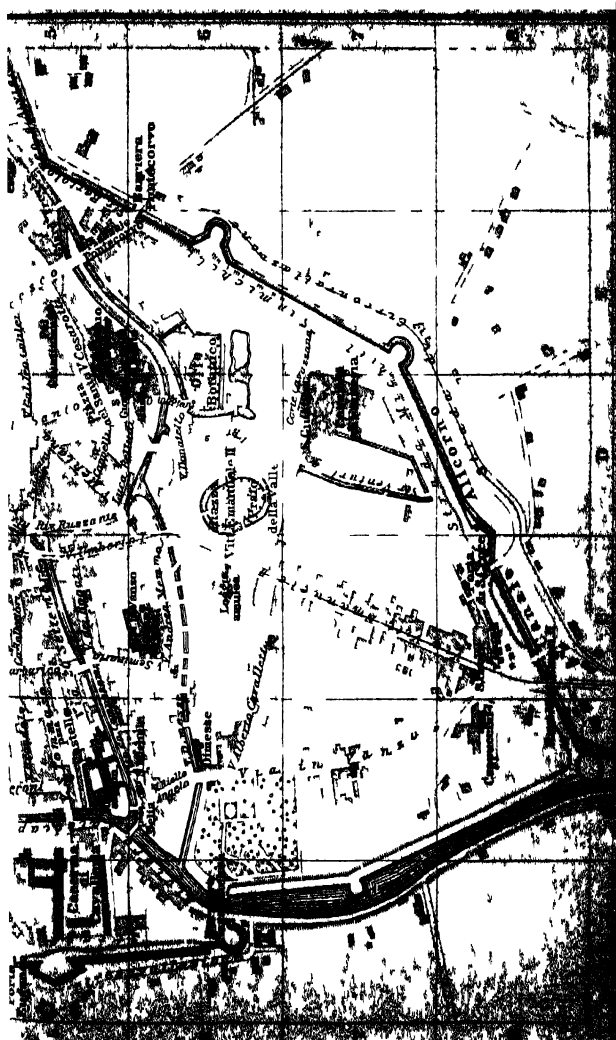
In the **HISTORY OF ART** *Padua* is also an important place, its reputation as the chief seat of Italian learning having attracted many artists. The *Florentine* masters *Giotto*, *Paolo Uccello*, *Fra Filippo Lippi*, and *Donatello*

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and abundant occupation here. The native artists were introduced to the antique by the classical scholars; and the school of art founded here by *Francesco Squarcione* (1397-1474) exhibits a peculiar *doctrinaire* character. Squarcione, though not a professional artist, made a valuable collection of works of art during his travels, and caused young artists to make drawings from these models. The austere style peculiar to the Paduan pictures perhaps due to this *doctrinaire* training of the artists and to the influence of Donatello. The greatest master of the Paduan school, which materially influenced that of Venice in the 15th cent., was *Andrea Mantegna* (p. 238), who exhibits an almost northern, Albrecht-Dürer-like verity of style. The chief work of his early period is in the church of the Eremitani. A distinguishing characteristic of the school is its predilection for richness of decoration, for which Squarcione's collection doubtless supplied abundant models.

From the *Main Railway Station* (Pl. D, 1) we follow the tramway-line through the *Barriera Mazzini* and across the piazza of that name (Pl. C, 2) to the (6 min.) centre of the town. — In the adjoining *PIAZZA PETRARCA* rises a monument to *Petrarch*, erected for the town on 18th June, 1874, the 500th anniversary of his death. — On the N. side of the piazza stand the small, aisleless *Church of Carmine* and the *Scuola del Carmine* (Pl. C, 2; now a baptistery; cristan in the cloisters), with sadly-damaged 16th cent. frescoes on the lives of Christ and St. Joachim, Anna, and Mary.

Left of the altar: *Titian*, Meeting of Joachim and Anna, executed in 1511, at the same time as the frescoes in the *Scuola del Santo* (p. 252; badly injured); to the left, *Girolamo da Santa Croce*, Birth of Mary, Presentation in the Temple, Purification, and Spasmodic; on the end-wall, *Domenico Camignola*, Birth of Christ and Adoration of the Magi; the others, on the side-wall, by inferior masters. Altar-piece, Madonna and Child, by *Alma Vecchio* (?).

Near the Piazza Petrarca are the *Ponte Molino* (Pl. C, 3) and a tower, bearing the (modern) inscription, 'mesto avanzo di nefanda rannia: Ezzelino eresse 1250', which recalls the tyranny of *Ezzelino da Romano* (p. 223). From the bridge the Via Dante leads direct to the *Piazza dell' Unità d'Italia* and the *Cathedral* (p. 250).

In the meantime we follow the tramway to the left, traversing the Via Garibaldi, from which the Via Giovanni Cittadella leads to the left to the Madonna dell' Arena and the Eremitani (p. 255). The Via Garibaldi brings us to the *PIAZZA GARIBALDI* (Pl. D, 3) and the *PIAZZA CAVOUR* (Pl. D, 4), which, with the neighbouring *Via Otto Febbraio* (Pl. D, 4), now form the chief centre of life and business.

In the Via Otto Febbraio, to the left, stands the *University* (Pl. D, 4; about 1300 students), occupying a building called 'Il d', from a tavern with the sign of the ox which once existed in the vicinity. In the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, are numerous names and armorial bearings distinguished 'cives academici'. Handsome aula.

Opposite are two streets leading to the W. to the *PIAZZA DEI BUTTI* and the *PIAZZA DELLE ERBE* (Pl. C, 4). At the N.E. angle the latter is the *Palazzo del Municipio* (Pl. C, D, 4), of the 16th cent., and on the S. side the modern *Palazzo delle Debite*. Between

the two Piazzas rises the *Palazzo della Ragione* (Pl. C, 4), briefly called the *Salone*, a '*Juris Basilica*' as the inscription records, erected in 1172-1219. The logge were added in 1306. The name '*Salone*' it derives from its great *Hall* on the upper floor, formed in 1420. Entrance, *Via del Municipio* (by the iron gate to the left); fee $\frac{1}{2}$ fr.

The Great Hall, with vaulted wooden ceiling, is 91 yds. in length, 30 yds. in breadth, and 95 ft. in height. By the entrance-wall are two colossal Egyptian statues of Neith, and the '*Petrone*' or '*Pietra del Vitupero*' (*lapis vituperii et cessionis bonorum*), a kind of stone pillory on which defaulting debtors were exposed to the jeers of the populace in the market-place. The hall also contains a wooden model of *Donatello's* horse in the monument of Gattamelata (copied from the ancient horses of St. Mark's at Venice, p. 272). Behind the horse is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy (p. 352). The walls are adorned with 900 frescoes, painted after 1420 by *Giov. Miretto* and others (much retouched), representing the influence of the constellations and the seasons on mankind. — The logge contain Roman inscriptions and other antiquities.

Adjacent, in the *PIAZZA DELL' UNITÀ D'ITALIA* (formerly *P. de' Signori*; Pl. C, 4), rises the *Loggia del Consiglio*, a fine early-Renaissance work of 1493, consisting of an open arcade above a broad flight of steps, and containing a statue of Victor Emmanuel II. by *Tabacchi*. The interior, by *Biagio Rossetti*, was not completed until 1523-26. In front stands an ancient *Column* with the Lion of St. Mark (p. 221). — At the end of the piazza is the *Pal. del Capitano*, with a clock-tower, once the seat of the Venetian governor, with a portal by *Falconetto* (1632). Behind is the *University Library* (Pl. B, 4).

The *Cathedral* (Pl. B, 4), with an unfinished façade, was built by *Andr. della Valle* and *Ag. Righetto* in 1551-77, in the late-Renaissance style. The *Treasury* (*Tesoro*) contains miniatures of the 12-15th centuries and handsome ecclesiastical vessels. Adjoining the cathedral on the N. is the *Baptistery*, an elegant brick structure of the 12th cent., adorned with frescoes of 1380, ascribed to *Giusto Padovano* (opened by the sacristan). — In the adjacent *EPISCOPAL PALACE* is a hall with portraits of the bishops, painted in fresco by *Montagnana*, including a portrait of Petrarch. The vestibule and the adjacent library of the Cathedral Chapter each contain an interesting painting by *Semitecolo* of Venice (1367).

From the *Via Otto Febbraio* (p. 249) a side-street, skirting the S. side of the university, leads to the *Ponte San Lorenzo* (Pl. D, 4). No. 3359 in this street is *Dante's House* (comp. p. 256). In front of it is a mediæval sarcophagus of 1283, known as the *Tomb of Antenor* (comp. p. 248).

A few paces farther on (finger-post, '*al Santo*') is the *Via del Santo*, leading to the right to the (6 min.) *PIAZZA DEL SANTO* (Pl. D, 5).

Sant' Antonio (Pl. D, E, 5), the sepulchral church of St. Anthony of Padua (b. at Lisbon, d. 1231; an associate of St. Francis of Assisi), commonly called '*Il Santo*', was begun in 1232; the nave was completed in 1307, and the remainder in 1424. The church was restored in 1749 after a fire and whitewashed in the interior. This unattractive structure is 126 yds. long and 60 yds. broad across the transepts. It has seven domes, heightened in 1424, of which the largest is 125 ft. high.

The modern bronze doors, by *Camillo Botto* (1895), replace the ancient doors of wood. Four rich Gothic niches in the central portal contain statuettes, by *Aug. Fellet*, of SS. Francis, Louis of Toulouse, Anthony, and Bonaventura, the chief saints of the Franciscan order. In the lunette above are SS. Bernardino and Antonio holding the monogram of Christ, a fresco by *Mantegna* (1452).

The Interior has recently been repainted. The nave and aisles are borne by twelve pillars; the semicircular choir has eight clustered columns, an ambulatory, and a series of eight chapels. — On the entrance-wall, to the left, is the tomb of Ant. Trombetta, with a bronze bust of the deceased by *Riccio* (1522).

NAVE. On the right and left near the beginning are two bénitiers, with statuettes of John the Baptist, by *Tullio Lombardo* (?), and Christ, by *Tiz. Aspetti*. — By the 2nd pillar on the left, *Monument of *Aless. Contarini* (d. 1558), Venetian general, with six slaves as supporters, by *Sanmichele*, *Al. Vittoria*, and others. By the opposite pillar (2nd on right), the simple and chaste monument of *Cardinal Pietro Bembo* (d. 1547), by *Sanmichele*; by the 4th pillar on the left, monument of the Venetian admiral *Groal. Michael* (d. 1557).

RIGHT AISLE. By the 1st pillar, a Madonna enthroned with SS. Peter, Paul, Bernard, and Anthony, an altar-piece by *Antonio Boselli* of Bergamo. — *1st Chapel:* on the left, the sarcophagus of General Gattamelata (p. 202), and on the right, that of his son, probably by *Bart. Bellano* of Padua, a pupil of Donatello.

RIGHT TRANSEPT. *Cappella San Felice*, formerly *San Jacopo*, erected in 1372-77 by *Andriola dai Santi* of Venice, restored in 1773, with a new organ, a fine altar of 1503, and *Frescoes by *Altichieri* and *Jac. d'Avanzo* (1378), chief representatives of the earlier Verona School (p. 223; best light in the afternoon). Behind the altar, a Crucifixion, in three parts. In the lunettes above and on the side-walls, scenes from the legend of St. James.

LEFT TRANSEPT. **Cappella del Santo*, a florid late-Renaissance edifice begun by *Giov. Minello* after *Riccio's* design (1500) and continued by *Jac. Sansovino* and *Falconetto*, with four columns in front, and two elegant corner-pillars with reliefs by *Matteo* and *Tommaso Gauri*; between the arches are the Evangelists. Walls embellished with nine high reliefs of the 16th cent., Scenes from the life of St. Anthony: (beginning to the left of the altar) 1. Ordination of St. Anthony, by *Antonio Minello* (1512); 2. Murder of a woman, afterwards resuscitated by the saint, by *Giovanni Dentone*; 3. Resuscitation of a youth, by *Girolamo Campagna*; 4. Resuscitation of a suicide surrounded by women, by *Jac. Sansovino*; 5. Resuscitation of a child, by *Minello* and *Sansovino* (1528); 6, 7. *Tullio Lombardo* (1525), Discovery of a stone in the corpse of a miser instead of a heart, and Cure of a broken leg; 8. Miracle with a glass, by *Gian Maria da Padova* and *Paolo Stella* (1523); 9. St. Anthony causes a child to bear witness in favour of its mother, by *Antonio Lombardo* (1506; beautiful, but somewhat cold, and inspired by a study of Greek sculpture). The bones of the saint repose beneath the altar, which is adorned with many votive tablets. Two magnificent silver candelabra, borne by angels in marble. Beautiful white and golden *Ornamentation on the vaulting.

LEFT AISLE. Adjoining the Cap. del Santo is the baroque monument of *Caterino Cornaro* (d. 1574), 'Dalmatin, dein Cretes cum summa potestate legatus', with two figures as supporters, two prisoners in fetters, and his

lifesize statue by *Giusto le Court*; to the left is the monument of the jurist *Antonio Roselli* (d. 1466), in the early-Renaissance style, by *Bart. Bellano*.

CHOIR. The marble screen was designed by *Donatello*; on its inner side are twelve reliefs in bronze, from the Old Testament and Holofernes; the 3rd and 5th to the left by *Riccio* (1507). The full-length portrait of St. Anthony, by the exit on the left, is said to be the best likeness. — The *High Altar, executed in 1446-50 by *Donatello* and his pupils and removed in 1576 to make room for an altar by *Girol. Campagna*, was restored from a design of *Camillo Botto* in 1895 and adorned with the original sculptures by *Donatello*. Below are twelve charming angels with musical instruments, a fine Deposition in the Tomb, and the symbols of the four Evangelists (studio-pieces). On the antependium are a Pietà and four exquisite reliefs in bronze (Miracles of St. Anthony). On the altar and parapet is a brazen crucifix, with the Virgin, the tutelars of Padua, and four other saints. — By the altar is a bronze *Candelabrum, 11½ ft. high, by *Riccio*, with a variety of Christian and heathen representations (1507-16).

AMBULATORY. To the left of the Capp. del Santo is the early-Renaissance tomb of the jurist *Raffaello Fulgoso* (d. 1427). Behind is the *Cappella del Beato Luca Belludi*, with frescoes by *Giusto Padovano* (1382; retouched). Farther on, on each side of the sanctuary, are six national chapels, recently repainted.

The SANCTUARY (adm. 3½ fr. for one or more), added to the church in 1690, contains a collection of admirable **Goldsmith's Work* of the 15th and 16th cent., including the marshal's baton of Gattamelata, a reliquary with the tongue of St. Anthony, a Gothic censor, and a credence plate.

The SACRISTY contains mosaics in wood (freely restored) executed from *Squarcione's* designs by *Lor.* and *Cristof. da Lendinara*. The marble decoration is by *Bart. Bellano* (1469-72). — The adjoining *Cappella del Capitolo* contains some fragmentary frescoes by *Giotto*.

The Gothic CLOISTERS, entered from the S. aisle, with their wide and lofty pointed arches, contain many ancient tombstones.

In front of the church rises the equestrian **Statue of Gattamelata* (*Erasmus da Narni*; d. 1443), general of the army of the Republic of Venice in 1438-41, by *Donatello*, the first great equestrian monument cast in bronze in Italy since antiquity, completed in 1453.

The *Scuola del Santo* (Pl. D, 5), on the S. side of the Piazza del Santo, the hall of the brotherhood of St. Anthony, is adorned with seventeen frescoes (mostly repainted) from the life of the saint. Three of them are by *Titian* (1511), who had settled in Padua probably in consequence of the depressed state of Venice after the war with the League of Cambrai (1508). Written catalogue. Best light in the afternoon; fee 50 c.

By the entrance, to the right: *I. *Titian*, St. Anthony giving speech to an infant to enable it to prove its mother's innocence (retouched); II. & III. by *Dom. Campagnola*; IV. by an unknown early Paduan master; V. by a pupil of *Titian*; VI. by *Giov. Contarini*; VII. & IX. by *Girol. del Santo*; VIII. & X. by *Filippo da Verona*; XI. *Titian*, Jealous husband, who has slain his wife, in the background St. Anthony promises her resurrection to the penitent (injured); *XII. *Titian*, A youth, who has struck his mother in anger, punishes himself by cutting off his own foot, while the mother calls upon St. Anthony; XIII. & XIV. disfigured; XV. painted in 1775; XVI. also by a later artist; XVII. by *Dom. Campagnola*.

The adjacent *Cappella San Giorgio* contains twenty-one admirable frescoes by *Jacopo d'Avanzo* (p. 251) and *Altichieri* (1377).

To the right, below, Legend of St. Lucia; above, Legend of St. Catharine; to the left, above and below, Legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi, Nativity. Afternoon-light best.

To the right of the Scuola del Santo, at the corner of the Via Orto Botanico, is the **Museo Civico** (Pl. D, 6), rebuilt in 1881 by Boito, with a fine façade and staircase, containing the civic *Library, Archives, and Collections of Antiquities and Paintings* (adm. weekdays 9-4, 1 fr.; Sun. & holidays 9-1, free). Director, *Dr. Moschetti*.

In the CLOISTERS are columns, friezes, and other remains of a Roman temple, excavated near the Caffè Pedrocchi (see p. 248); also numerous Roman tombstones, the Monument of the Volumii (discovered at Monselle in 1879), mediæval coats-of-arms, memorial stones, etc.

On the upper floor, to the left, is the **MUNICIPAL PICTURE GALLERY**, containing numerous paintings, though few of importance. No. 1215, a Madonna by Romanino, is the gem of the collection.

We first enter the **SALA EMO-CAPODILISTA**. The first two divisions contain Italian paintings of the 15-16th cent., mainly Venetian. — 1st Division: *Style of Cóna da Conegliano*, Entombment; *Vincenzo Catena*, Madonna with saints, and worshipping priests, an early work; *Marco Basaiti*, "Madonna worshipping the Child, between SS. Peter and Liberale; *Morona*, Madonna in a beautiful landscape; *School of Lotto*, Madonna, SS. John the Baptist and Catharine, and donor. — 2nd Division: *Titian* (?), Christ meeting his mother (much injured); *Bonifazio II.*, Adoration of the Child, Madonna with four saints; *Boccaccio Boccaccio*, Madonna with two saints. — 3rd Division. Works mainly of the 18th century. Ivory carvings, cameos, etc., in the show-cases.

Six ADJOINING Rooms contain the smaller collections. *R. I.* Majolica and porcelain; *R. II.* Costumes, valuable textiles, lace; *R. III.* Bronzes; *R. IV.* Furniture and wood-carving; *R. V.* Documents, autographs, and miniatures; *R. VI.* Geological collection from the neighbourhood of Padua.

VESTIBULE OF THE LARGE HALL: *Ant. Bonazza*, Pietà, in Carrara marble. — The corridor to the right contains paintings (14-18th cent.). 1st Division: to the left, *Squarcione*, Altar-piece in five sections (ca. 1450; injured). 2nd Division: to the left, *Jac. Bellini* (?), Christ in Rades, part of the altar-piece mentioned at p. 308; *Petrus Paulus Sassoferrato*, Madonna with SS. Peter and Sebastian (1497); *Andr. Previtali*, Madonna adored by the donor (1601). To the right, *Rogier van der Weyden*, Descent from the Cross (copy). 3rd Division: to the left, *Garofalo*, Holy Family; *Boccaccio Boccaccio*, Madonna (in an old frame).

LARGE HALL: End-wall, Flemish tapestry representing a procession of knights; farther on, French tapestry (14th cent.). Paintings: *Dom. Campagnola*, Beheading of the Baptist; opposite, *Tiepolo*, St. Patrick, Bishop of Ireland, healing a sick man.

LAST HALL. Back-wall: *Romanino*, "Madonna, a large altar-piece in a handsome frame from Santa Giustina (1513), Last Supper (1513); *Luca Longhi*, Martyrdom of St. Justina (1582); *Style of Paolo Veronese*, Martyrdom; *Romanino*, Madonna, with two saints (1521).

The **LAST ROOMS** contain a valuable collection of coins and medals of Padua; modern paintings and sculptures. — **LIBRARY:** Books relating to Padua. — **ARCHIVES:** Original documents concerning the canonisation of SS. Anthony and Francis; a 'Raccolta Dantesca', a 'Raccolta Petrarческа', etc. — We return by a Passage containing prehistoric and Roman antiquities discovered at and near Padua. At the entrance, *Riccio*, Half-figures of the Madonna and Mary Magdalen, from San Cassiano (1680).

In the Via Cesarotti, No. 3950 (E. of Sant' Antonio), stands the dilapidated *Palazzo Giustiniani* (Pl. E, 5), built by Falconetto for Luigi Cornaro in 1524, with interesting frescoes and stucco-work.

A little to the S. of the Piazza del Santo, at the end of the Via

Orto Botanico (p. 263), lies the BOTANIC GARDEN (Pl. D, E, 6), founded in 1545 (ring at the gate). Director, *Prof. Saccardo*.

The hot-houses to the left of the entrance contain an *araucaria* (*Araucaria excelsa*), dating from 1829, and a small *Levistona australis*. — Close by are a *Vitex agnus castus* planted in 1650 and the superb *Palma di Goethe* (*Chamaerops humilis*), planted about 1680, visited and described by Goethe in 1786, and enclosed within a building of its own since 1874. In the wilder portion of the gardens are a hickory (*Carya*), 117 ft. high, planted in 1780, and a huge hollow plane-tree, planted in 1680. The main building contains a valuable library and portraits of eminent botanists of all countries.

The Via Donatello leads to the W. from the Botanic Garden to the large *Piazza Vittorio Emanuele Secondo* (Pl. C, D, 6), formerly the *Prato della Valle*. In the centre is a shady promenade adorned with a double series of 82 statues of illustrious men connected with Padua. In the inner row to the left, *Steph. Bathöri*, *John Sobieski*, *Gustavus Adolphus*, *Livy*, in the outer row *Tasso*, *Ariosto*, *Petrarch*, *Galileo*, etc. This spacious Piazza is deserted except at the time of the fair (*fiera*), which begins on the festival of St. Anthony (13th June) and lasts for three days. — On the W. side of the piazza is the *Loggia Amulea* (Pl. C, 6), a modern Gothic structure, used by the judges at the horse-races held here annually on 12th June. Below are marble *Statues of Dante and Giotto*, by Vincenzo Vela (1865).

At the S.E. angle of the Piazza is **Santa Giustina* (Pl. D, 7), a Renaissance church of imposing proportions, begun by *Girol. da Brescia* in 1501, continued by *Al. Leopardi* in 1521-22, and completed in 1532 by *Morone* of Bergamo. The unadorned brick façade is approached by a handsome flight of twelve steps. The interior consists of nave and aisles, flanked with rows of chapels; it is 364 ft. long and 98 ft. wide, with a transept 250 ft. long. The aisles are roofed with barrel-vaulting, the nave with three flat domes. The transept and choir terminate in semicircular recesses and are surmounted by four lofty cupolas.

The church is paved with coloured marble. Behind the high-altar, which contains the tomb of St. Justina (d. 808), is the **Martyrdom of St. Justina*, by *Paolo Veronese*. Beautifully carved **Choir Stalls* from drawings of *Campagnola* (1580), New Testament subjects above, and Old Testament below. In the chapel on the right of the choir, a *Pietà*, a large group in marble by *Parodi* (17th cent.). The old choir, the only remnant of the original church (entrance by door on the right of high-altar) also possesses fine carved stalls with intarsia-work. — The cloister-courts are now inaccessible, being used for military purposes.

In the *Via Roma* (Pl. C, 5), near a small bridge over the *Bacchiglione*, is a round marble tablet in the wall, marking the spot where *Ezzelino* (p. 223) doffed his helmet and kissed the town-gate on capturing Padua in 1237 (modern inscription).

In the quiet *Piazza Eremitani*, to the N.E. of the town, is the isolated group of buildings consisting of the *Eremitani* and the *Madonna dell' Arena*.

The **Eremitani** (Pl. D, 3), an old Augustine church of the middle of the 13th cent., restored in 1880, is a long building with painted vaulting of wood, containing *Frescoes by *Andrea Mantegna* and his contemporaries of the school of *Squarcione*, which are among the most important examples of Northern Italian art.

By the entrance-wall are two painted altars of terracotta, probably by *Giov. Minello*, that to the right with a fresco of 1511. On the right and left are the elaborate Gothic tombs of *Ubertino da Carrara* (1338-45) and *Jacopo (il Minore) da Carrara* (1345-50), by *Andriolo dai Santi* of Venice, brought hither from the church of *Santi' Agostino* (pulled down in 1820). In the centre of the left wall is the tomb of the jurist *Benavides* (d. 1582), by the Florentine *B. Ammannati*.

On the walls of the **CHOIR** are poor frescoes, ascribed to *Guariento*: Astronomical representations, Scenes from the life of St. Augustine (re-painted), etc. — In the chapel to the right of the high altar: *Guariento* (?), Coronation of the Virgin. — **SACRISTY** (entrance from the choir, to the left). *Guido Reni*, John the Baptist.

The **CAPPELLA SANTI JACOPO E CRISTOFORO**, adjoining the right transept, is embellished with celebrated frescoes, now damaged, yet still very attractive, with ornamentation showing the indebtedness of the *School of Squarcione* to its study of the antique. The Evangelists on the ceiling are the poorest, and probably the earliest part of the work. The four upper sections on the wall on the right are also by inferior artists; the two highest scenes, representing St. James as a worker of miracles, and St. James before the king, are by an unknown master (*Marco Zoppo* ?); the St. Christopher with the Infant Christ is by *Bono* of Ferrara; the adoration of the giant saint (central section on the right) is by *Ansolino da Forlì*. The paintings on the wall and vaulting of the recesses of the choir are by *Niccolò Pisello*, an able Paduan, who died young. By far the most important are the *Pictures with which *Andrea Mantegna* completed the cycle between 1453 and 1459. The left wall presents to us the life of St. James from his call to his execution. The lower scenes exhibit greater ability and maturity than the upper, so that we can almost trace the master's progress step by step. The Execution and Burial of St. Christopher, the lowest pictures on the right wall, subsequently added by *Mantegna*, are sadly injured. — The large terracotta altar-relief of the Madonna and saints is by *Giov. da Pisa*, a pupil of Donatello (p. 248), but has been spoiled by a modern coat of paint.

On the N. side of the piazza in front of the church is the entrance (a battlemented iron gate; if closed, ring; adm. 9-4, 1 fr.; holidays 9-2, 20 c.; on certain high festivals, free) to the —

Madonna dell' Arena (Pl. D, 3), situated in an oval garden which shows the outlines of an ancient amphitheatre. The chapel, oblong in form, was erected by *Scrovegno* in 1303. Its walls and vaulting are completely covered with a series of **Frescoes by *Giotto*, most of them well preserved (restored by Botti). The period of their execution is determined by the fact that Dante and Giotto met at Padua in 1306 (comp. pp. xl et seq.). Morning-light best. Catalogues are provided for the use of visitors.

These frescoes represent the HISTORY OF THE VIRGIN AND CHRIST, from the apocryphal Proto-Evangelium and the New Testament, and end, according to ancient custom, with the LAST JUDGMENT, painted on the entrance wall. The lower part of this last work, much injured, was probably executed chiefly by Giotto's pupils, but the master-hand is revealed in the youthful Christ at the top, surrounded by apostles, angels, and saints. The paintings on the side-walls are arranged in four rows, one above another. The UPPERMOST ROW (beginning to the right of the choir-arch)

relates the history of the Virgin from the rejection of Joachim's sacrifice to Mary's bridal procession. The *Birth of the Virgin* and the *Presentation of the Virgin in the Temple* show scrupulous fidelity to nature. — The SECOND Row begins with the Annunciation (choir-arch), and depicts the youth of Christ and his ministry up to the driving of the money-changers out of the Temple. The finest scenes are the *Adoration of the Magi*, the *Flight to Egypt*, and the *Entry into Jerusalem*. — The grandest flight of Giotto's imagination is seen in some of the paintings in the THIRD Row, mainly devoted to the Passion. The representation of Christ's sorrows as beginning with the *Corruption of Judas* (to the left of the choir-wall) is a fine dramatic touch. In the *Crucifixion* Giotto has not only surpassed his predecessors in the nobility of his conception of the Sufferer, but has added a most effective and pathetic feature in the small winged angels, who show every degree of sympathy and sorrow. The gem of the series, however, is the *Pietà*, or Christ wept over by the Virgin and his friends, its tone of composition being in admirable keeping with its tragic content. — The LOWEST Row consists of allegorical figures of the Virtues and Vices in grisaille, and leads up to the Last Judgment. The Christ enthroned with angels, above the choir-arch, shows that Giotto was as much at home in the domain of placid gracefulness as in that of emotion and passion. — The FRESCOES IN THE CHOIR (Death, Assumption, and Coronation of the Virgin) are by a later hand, and of little importance. By the rear wall is the monument of the founder of the church (d. 1396). On the altar, in front of this, is a figure of the Madonna by *Giovanni Pisano*, to whom the statue of Scrovegno, in the sacristy, to the left, may also be ascribed.

From the Madonna dell' Arena we may proceed either to the N.W. direct to the Barriera Mazzini (p. 249), or to the S.W. through the Via Cittadella to the Piazza Garibaldi (p. 249).

FROM PADUA TO VENICE VIA FUSINA, 26 M., steam-tramway and steamer in 2½ hrs. (fares 2 fr. 10, 1 fr. 35 c.). — Most of the tramway-stations are unimportant. At (4 M.) *Ponte di Brenta* (p. 247) we cross the Brenta and then skirt the *Canale di Brenta*. — 7 M. *Strà*, with the large **Palazzo Pisani*, built about 1740 for the Pisani family of Venice by Count *Frigimelca* and *F. M. Preti*, and bought in 1807 by Napoleon I. for Eugène Beauharnais, Viceroy of Italy. It has now been declared a national monument. The magnificent ball-room contains a huge ceiling-painting by *Tiepolo*: the Glorification of the Pisani (1762). There is also a beautiful garden. — 11 M. *Dolo* (Alb. Garibaldi), also a railway-station (see p. 247). — 14 M. *Mira Taglio*, with the villas of many Venetian families. The *Pal. Contarini* contains frescoes by *Tiepolo*. — 18½ M. *Malcontenta*, connected with Mestre (p. 247) by steam-tramway. — 22 M. *Fusina* is the terminus of the tramway Steamer to Venice, see p. 262.

41. From Vicenza to Treviso. From Padua to Bassano.

FROM VICENZA TO TREVISO, 87½ M., railway in 2¼ hrs. (fares 5 fr. 50 c., 4 fr., 2 fr. 40 c.).

Vicenza, see p. 242. — 10 M. *Carmignano*, beyond which the *Brenta* is crossed.

14 M. *Cittadella* (160 ft.; Alb. *Roma*; *Cappello*); with 9685 inhab., junction of the Padua and Bassano railway (p. 257). The town, with its well-preserved mediæval *Walls, was founded in 1220 by the Paduans for protection against the Trevisans, who had built *Castelfranco* in 1218. The *Cathedral* contains a Last Supper by *Jacopo Bassano*.

22 M. *Castelfranco Veneto* (180 ft.; *Alb. della Spada*, very fair, and prettily situated, R. 2 fr.; *Alb. Stella d'Oro*; *Caffè del Genio*, at the *Spada*), a pleasant country-town with 12,440 inhab., in the centre of which rise the towers and walls of its old castle, shaded by venerable plane-trees. This town was the birthplace of the painter *Giorgio Barbarelli*, surnamed *Il Giorgione* (about 1477-1512; comp. p. 268), a marble statue of whom by Benvenuti adorns the piazza (1882). Behind the high-altar of the *Cathedral* is a **Madonna with SS. Francis and Liberals* by that master (1504; restored); in the sacristy are frescoes of Justice, Prudence, Time, Fame, and four Cupids, by *Paolo Veronese*, early works brought from the *Villa Soranza* (painted in 1551).

From *Castelfranco* (or from *Cornuda*, p. 323) a visit may be paid to the *Villa Giacomelli*, near *Maser*, which may be reached by carriage (8-8 fr.) in 1½ hr. (A pleasant détour may be made by *Asolo* or by *Pineto*, see below.) — The **Villa Giacomelli* (formerly *Manin*; not always open in winter, when the proprietor is away from home), often called *Villa Maser* from the neighbouring village of *Maser*, was erected by *Palladio* (1585-80) and is celebrated for its **Frescoes* by *Paolo Veronese*, executed in 1588-88 for the Venetian patrician *Marcantonio Barbaro*, and ranking among the master's best works. They consist of mythological representations and scenes from social life, grandly conceived, while some of the illustrious figures so common in the later period of art are introduced. Thus, by the entrance, a girl and a page, who through a half-opened door apparently watch the persons entering. In the dining-room, upon its fantastically painted architecture, are seated *Ceres* with her train and *Cupid*. The ceiling of the great hall is decorated with the Councils of the Gods and the Feast of the Gods on Mount Olympus. Those who wish to obtain a good idea of a patrician abode of the luxurious 16th cent. should not omit this excursion. The chapel attached to the villa contains stucco-work by *Al. Pizzaria*. — About ¼ M. to the W. of *Maser*, on a prominent ridge a little above the road to (14 M.) *Bassano* (see below), lies *Asolo* (Inn), the city (now with 9000 inhab. only) to which the widowed queen *Catharine Cornaro* retired on her abdication (p. 266). *Catharine* retained her title and 'signed herself Queen of Cyprus, Jerusalem, and Armenia, and Lady of Asolo. There she lived, dispensing justice, founding a pawnshop for the assistance of the poor, distributing corn, gratis, in years of distress, listening to the courtly conversation of Cardinal Bembo, and amusing herself in the gardens of her summer-house on the plain' (*Macaulay* F. Brown). The *Parish Church* contains a fine altar-piece (*Madonna with SS. Anthony Abbas and Basil*) by *Lorenzo Lotto* (early work, 1500).

Several unimportant stations are passed. — 37½ M. *Treviso*, see p. 322.

From Padua to Bassano.

80 M. Railway in 1¼ hr. (fare 4 fr. 20, 3 fr. 15, 1 fr. 80 c.). *

Padua, p. 243. The train crosses the *Brenta*. 8 M. *Vigodarzere*. — 12 M. *Campolampiero*.

From *Campolampiero* to *Montebelluna*, 18 M., railway in 1 hr. (fare 2 fr. 30, 1 fr. 85, 85 c.). — 7¼ M. *Castelfranco Veneto* (see above); 12 M. *Pineto*, with the *Villa Emo*, containing good frescoes by *Paolo Veronese* and *Ram. Zucchi* (1555). — 18 M. *Montebelluna*; see p. 322.

20¼ M. *Chiadello* (see p. 355); 26 M. *Rosone*; 28 M. *Rosà*.

BANDWAGEN. ITALY I. 13th Edit. *

17.

80 M. Bassano (420 ft.; *Alb. Sant' Antonio, Mondo*, both well spoken of; *Stella d'Oro*), a charmingly situated town of 15,097 inhab. The houses of the long market-place show traces of early façade-painting.

Next the market is the Civic Museum (10-3, in autumn 10-4; at other times, fee), containing a number of works by the *Da Ponte* family, surnamed *Bassano* from their birthplace.

Room I: *Francesco Bassano* (father of Jacopo), Madonna with SS. Peter and Paul (1809); *Jacopo Bassano* (1510-92, the most eminent of this group of artists, who all paint in his manner), Nativity of Christ, and St. Valentine baptising a dumb girl; *Leandro Bassano* (d. 1623; son of Jacopo), Portrait of the Podestà Capello. — Room III The original models of *Canova's* Venus and Hebe, and casts of *Canova's* works. An adjoining room contains a collection of memorials of that master and drawings by eminent artists.

The *Carmine*, on the N. side of the town, beyond the Piazza del Terraglio, contains paintings by *Jacopo Bassano*: right, Assumption of the Virgin, with portraits of Charles V., the Doge of Venice, the Pope, etc.; left of the high-altar, Adoration of the Child; right, Martyrdom of Stephen. — The old palace of Ezzelino (p. 228) is now partly occupied by the arciprete (dean). The promenades encircling the town command beautiful views of the Alps and their foot-hills and of the brawling Brenta, spanned by a picturesque timber bridge.

The *Villa Rastrelli*, 1½ M. from the town, contains a bas-relief by *Canova* (Death of Socrates) and other works of art. In the suburb Borgo Leone is the *Villa Parolini*, with a beautiful park.

Bonaparte defeated the Austrians under Wurmser at Bassano on 8th Sept., 1796, four days after the battle of Rovereto, having marched hither from Trent in two days. The covered timber bridge over the Brenta occupies the place of one blown up by the French on that occasion. — In 1809 Napoleon erected the district of Bassano into a duchy and conferred it upon *Maret*, his secretary of state.

Possagno (*Alb. Socrati*), *Canova's* birthplace, beautifully situated at the base of *Monte Grappa*, 10 M. to the N.E. of Bassano, is reached by a good road (diligence daily in about 2½ hrs.), passing *Romano*, the birthplace of Ezzelino, and *Orsopano*. The domed church, in the style of the Pantheon, built at *Canova's* expense, contains his tomb, an altar-piece painted by him, and a fine bronze relief of the Entombment. The Palazzo, as his house is called, contains models and casts of his works.

From Bassano to *Cornuda* via *Monte* and *Mastè*, see pp. 257, 324; to *Trent* through the *Val Sugana*, see *Goedeker's Eastern Alps*.

42. Venice, †

The *Railway Station* (Pl. C, D, 8; *Restaurant*, Adj. 2½, D. 3½ fr., including wine) is at the N.W. end of the Canal Grande (the town-office is at *Piazza di San Marco* 112, X. side). — *Gondolas* (p. 331; with one rower 1 fr., at night 1 fr. 30 c., with two rowers double fare; each light article of luggage 5 c., heavy box 20 c.) are always in waiting. *Four* small steamers mentioned at pp. 331, 332 ply till about midnight (hand-luggage free; trunks or cycles not carried).

Arrival by Sea. The sea-going steamers (p. 282) anchor in the *Bacino di San Marco*, opposite the *Riva degli Schiavoni*. Gondola from the steamer to the quay (*Piazzetta*), with the prescribed two rowers, 40 c.; luggage as above.

Hotels (comp. p. xix; the better houses have electric light). **HÔTEL ROYAL DANIELI* (Pl. a, E 5; Venice Hotel Co.), in the old *Pal. Dandolo*, on the *Riva degli Schiavoni*, near the Palace of the Doges, with lift, post and railway-ticket offices, R. 6½-10, B. 1½, Adj. 4, D. 6, pens. from 12 fr.; **HÔTEL DE L'EUROPE* (Pl. b; G, 6), in the *Pal. Giustiniani*, on the Grand Canal, opposite the *Dogana del Mare*, entr. *Calle del Bidotto*, with lift and steam-heating, R. from 5, B. 1½, Adj. 4, D. 6, pens. from 12 fr.; **GRAND HÔTEL* (Pl. c, F 6; Venice Hotel Co.), in the old *Pal. Ferro*, opposite *Santa Maria della Salute*, Adj. 4, D. 5-8 fr.; *HÔTEL BATTAGNIA* (Pl. c; G, 6), in the *Pal. Zucchetto*, opposite *S. Maria della Salute*, with the dependence **HÔTEL MILAN*, Grand Canal, R. from 5, B. 1½, Adj. 3½, D. 6, pens. from 12½ fr., all of the first rank. — *HÔTEL D'ITALIE-BAUEN* (Pl. h; G, 6), *Campo San Moisè*, with its S. side facing the Grand Canal, with lift, small garden, and restaurant (p. 280), patronized by Germans, R. 8-10, B. 1½, Adj. 3, D. 5, pens. 10-15 fr.; *HÔTEL DE ROUME ET PENES SUISSES* (Venice Hotel Co.), on the Grand Canal, opposite *S. Maria della Salute*, entr. *Calle Traghetti* (Pl. F, 6), with steam-heating and small garden, R. from 4½, B. 1½, Adj. 3, D. 4½, pens. from 10 fr., patronized by the English; *HÔTEL D'ANGLAIS* (Pl. k; H, 5), *Riva degli Schiavoni* 4178, R. from 3, B. 1½, Adj. 3, D. 4½-6, pens. from 9 fr., incl. wine; **HÔTEL-PENS. BRANCAVAGE* (Venice Hotel Co.), *Riva degli Schiavoni*; *LUNA* (Pl. f; G, 6), to the W. of the royal garden, close to the *Piazza of St. Mark*, with lift, R. 4½, B. 1½, D. 4, pens. 10-12 fr.; *BELLEVOUE* (Pl. d; G, H, 5), *Piazza of St. Mark*, entr. *Calle Larga*, R. 3-4, D. 4, pens. 8-11 fr., English; **HÔTEL VICTORIA* (Pl. g, G 5; Venice Hotel Co.), in the *Palazzo Molin*, *Ramo del Fusari*, in the heart of the city, with lift and steam-heating, R. from 2, B. 1½, Adj. 3, D. 4 fr., incl. wine, pens. from 9 fr.; *SAN MARCO* (Pl. e; G, 5), *Piazza of St. Mark*, hôtel garni, R. 2½-6 fr.; *CITTA DI MONACO* (Pl. i; G, 6), *Canal Grande*, *Calle Vallesardo*, not far from the *Piazza of St. Mark*, R. 8-1½, B. 1½, Adj. 2½, D. 4, pens. 8-10 fr.; *HÔTEL METROPOLIS* (Pl. m; I, 5), *Riva degli Schiavoni* 4148, R. 3-4½, B. 1½, Adj. 2, D. 3, pens. 7-10 fr. — *HÔTEL SANDWITZ* (Pl. q; I, 5), *Riva degli Schiavoni* 4111, R. 2-3 fr., B. 60 c., Adj. 2½, D. 3½, pens. 6-8 fr., incl. wine, *HÔTEL-NEUMANN*, *San Biagio* 2335, *Riva degli Schiavoni* (Pl. K, 6), R. 2, pens. 5 fr., two unpretending German

† Venice is divided into the six districts (*Sestieri*) of *Castello*, *San Marco*, *Cannaregio*, *Dorsoduro*, *San Polo*, and *Santa Croce*, of which the first three are on the N.E. side of the Grand Canal, the last three on the S.W. — The main centre is the *Piazza di San Marco* (Pl. G, H, 5), with the *Piazzetta* adjoining it on the S. Every other square or open space is called *Campo*, or, if small, *Campietto*. *Calle* is the ordinary word for a street; *corte* is a short blind alley; *ruga* or *rughetta*, a street with shops; *salizada*, the chief street of a parish; *fondamenta* or *riua*, a street flanked on one side by a canal. *Rio* is a narrow canal; *rioters* is a canal that has been filled up. *Sacca* means an open space (land or water) at the point where a canal enters the lagoon. — Comp. *Becker's Dialecten des Dialekto Veneto* (Venice; 2nd edit., 1878).

houses; **LEONE BIANCO**, Calle dei Fabbri (Pl. G, 5), hôtel-garni, R. 1½-2 fr., both quite unpretending. — Good second-class hotels, in the Italian style, with trattorie: **ALB. CAPELLO NERO**, behind the Piazza of St. Mark, centr. Procuratie Vecchie, R. from 2½, pens. from 7 fr.; **HÔTEL CENTRAL** YARON (Pl. 1, G, 5), Ponte Sarratieri S. Marco, near the Merceria ('omnibus-boat' station); **CAVARETTO** (Pl. 6; G, 5), Ponte Cavalletto, near the Piazza S. Marco, R. from 2, déj. 2, D. 8, pens. from 8 fr. (omnibus-boat); **PASARÀ**, Calle Larga, San Marco; **ACCADEMIA** ('*di Alberti*'), Rioterra di Sant' Agnese (Pl. E, 4; 7), frequented by artists, unpretending.

On the Lido (cont.), Pl., p. 319): **GR. HÔT. DES BAINS** (Pl. 1), on the sea, 8 minutes from the steamer-quay, with lift and fine garden, R. from 4, B. 1½, déj. 8½ fr. (open May-Oct.); **GR. HÔT. LIDO** (Pl. 2), with restaurant, R. 2½-3 (July & Aug. 3-4), déj. 2-3, D. 8-4, board 5½ fr., including wine; **S.A. MARGHERITA** (Pl. 3), déj. 1½, D. 2½ fr., Italian; **ALB. PENS. LAGUNA** (Pl. 4), a pleasant small Italian house, these three at the quay, with view of Venice.

Pensioners (see p. xx), even for a short stay). **AURORA** (Pl. p; I, 5), Riva degli Schiavoni 4188, R. 2-4, L. ½, A. ½, B. 1, déj. 2½, D. 8½, pens. 7-10 fr., well spoken of; **P. GRACCOMI**, Pal. Barbarigo (p. 288), Grand Canal, 7-8 fr., English; **P. VISENTINI**, Santa Maria del Giglio 2465; **P. INTERNAZIONALE**, Via Ventidue Marzo 2389; **P. LEWALD**, Fondamenta S. Vio 748, near the Academy, 5-8 fr.; **CASA FROLLO**, Giudecca, from 7 fr., with garden; **CENTRAL HENRI**, S. Luca, Corte dei Risi 4806; **P. VIOLIN**, Fondamenta della Fenice 2551, both German.

Furnished Rooms. The following are recommended even for a short stay: **Signora Vianello-Chiodo**, Casa Petrarca, Riva degli Schiavoni 4148; **Frau Rambusch-Adami**, Riva degli Schiavoni 4150; **Fri. Fuchs**, Riva degli Schiavoni, Calle del Vio 4640; **Fri. Keller**, Via Ventidue Marzo, Calle del Peccin 2806; **Casa Fumagalli**, Calle del Ridotto, near the Calle San Moisè (Pl. G, 6); **Fri. Hüller**, Fondamenta della Fenice 2551; **Frau Grindel**, Pal. Barbaro, San Stefano; **Chiodo-Toffoli**, Canal Grande, San Maurizio 2715. — Private Apartments (distinguished by a white placard on the shutters; list at the *Agence Morante*, San Marco Calle Canonica), not very numerous, are dearest of the Grand Canal and the *Riva degli Schiavoni*. The *Fondamenta della Fenice* (Pl. D, E, 7) is quiet and pleasant, though somewhat remote from the Piazza of St. Mark. It is usual to pay for a fortnight in advance, before which the tenant should take care that every necessary arrangement is made, '*tutto compreso*'.

From June to Oct. the mosquitoes are very troublesome at Venice. Travellers should then see that their beds are provided with mosquito-curtains (*zanzariere*) and should keep their windows closed at dusk and when there is a light in the room. The pastilles (*fidibus contro le zanzare, omodi*) sold by the chemists afford some protection, but many people find their fumes unpleasant.

Restaurants (Trattorie). **Restaurant Quadri*, on the N. side of the Piazza of St. Mark, déj. 2½-4, D. 4-6 fr.; **Bauer-Grünwald*, Via Ventidue Marzo, by the Hôtel d'Italie (p. 258), with seats outside, much frequented. — Less pretentious, but good in the Italian style: *Cappello Nero*, in the Merceria (see above); *Vapore* (see above); *Cavalletto* (see above), inexpensive; *Città di Firenze*, with bedrooms, Salizada San Moisè 1846 and Calle del Ridotto 1855, with a small garden; *La Pinada*, Calle Larga, San Marco (see above); *Restaurant Pilsen*, near the N.W. corner of the Piazza San Marco, with a small garden; *Bella Venezia* (with beds), Calle dei Fabbri (Pl. G, 5); *Fratelli Benvenuti*, Calle del Fusari, near San Luca; *Accademia*, Rioterra di Sant' Agnese (see above), convenient for visitors to the Academy. — *Oysters* should not be eaten at Venice.

Beer (p. xxiii). *Bauer-Grünwald* (see above); *Restaurant Pilsen* (see above), Munich and Pilsen beer; *All' Antico Tirolore*, Campo San Bartolomeo (Pl. G, 4).

Cafés. In the *Piazza of St. Mark*, S. side: *Florian*, the best-known café, numerous newspapers, high charges; *Café Aurora (Borsa)*, N. side,

**Quadri* (see p. 260). After sunset hundreds of chairs and small tables are placed in front of these caf  s for the use of customers. — *Caf   Oriental*, *Riva degli Schiavoni*, much frequented in the morning, somewhat cheaper. — *CONFEZIONARIA* (tea-room): *Lazaretto*, on the N. side of the Piazza of St. Mark.

The Gondolas and Barco take the place of cabs at Venice. Their 'stands' are at the hotels and ferries (*traghetto*). The light Venetian Gondolas, with a low black cabin (*felze*) and black leather seat, hold 4-6 persons. They are first heard of in a document of 1084 and are painted black in conformity with a law passed in the 16th century. The *Barca* or *Battello* is a larger craft, carrying 8 persons. The heavy adanted piron row (*ferro*), resembling a halberd, is partly intended to counterbalance the weight of the rower, and partly as a measure of the height of the bridges, which cannot be passed unless the *ferro*, the highest part of the craft, clears them. The rower himself is hailed as '*Poppo*', from the *poppa* on which he stands. '*Cavar    felze*' means 'to remove the cabin or covering'. The shouts of the gondoliers on turning a corner are weird and melancholy: *a-dei* means 'look out', *   sta st  *, 'keep to the right', *   sta st  *, 'keep to the left', *   sta d   t  ngo*, 'keep straight on'.

The *T  m  *, which must be shown on demand, applies to the adjoining islands as well as to Venice itself. Gondola for 1-4, or a barco for 1-8 persons, with one rower ('*remo*'), for the first hour 1 fr., by night 1 fr. 30 c., for each additional half-hour 50 c. This rate covers the whole city, including the Giudecca, San Giorgio Maggiore, and San Michele. For trips to the Lido, San Lazzaro, Murano, etc., the charge is    fr. more for every hour or part of an hour. For a whole day (10 hrs.) the charge is 6 fr. For a larger number of passengers the charges are one-half higher. For short distances a bargain should be made. For a second rower double the ordinary fare is charged, but a bargain may be made. One, however, suffices for trips in the town ('*basta uno*'). For public festivities bargaining is necessary. Only gondolas with numbers should be engaged, and the visitor should select one for himself, disregarding all proffers of assistance. The owner of the selected boat will immediately present himself, and the visitor should then indicate what he is willing to pay, e.g. *Santi Giovanni e Paolo messa   ra* (   fr.). If the tariff price is rejected, another boat should be selected. If the gondola is hired by the hour, the passenger shows his watch, saying '*all' ora*'. In addition to the fare a small fee is always expected (for half-day   -1 fr.). If any difficulty arises it is best to apply to a policeman (*Guardia municipale*). — The '*Rampini*' or '*Ganceri*' (hookers), who assist passengers to disembark, expect a gratuity of 2-3 centimes. Care should be taken in embarking and disembarking, especially when the tide is low, exposing the slimy lower steps.

FERRIES (*Traghetti*). Across the Grand Canal (*traghetto diretto*) for 1-2 pers. 5, 3-4 pers. 10 c.; oblique crossing (*traghetto traversale*) 10 and 15 c. From the Molo to the Dogana or to San Giorgio Maggiore for 1-2 pers. 15 c., 3-4 pers. 20 c.; to the Giudecca 20 c.; from the Spirito Santo or the Fondamenta delle Zattere to the Giudecca 15 c.; from the Molo to the Giardini Pubblici (evening included) 50 c.; from the Giardini Pubblici to the Lido 60 c.; from the Fondamenta Nuove to the Cimitero or to Murano 30 c. The tariff is binding only at the fixed points shown on the Plan; travellers should let it be distinctly understood when they wish the '*traghetto*' only. The passenger usually deposits the fare on the gunwale on landing.

Steamers. Since 1888 the increasing traffic in the canals has been partly met by the small steamboats (*Vaporetti*, also called *Tramways*) of the *Societ   di Navigazione Lagunare*.

1. From the *Giardini Pubblici* (Pl. L, T) to *Santa Chiara* (Pl. O, 4) by the Grand Canal (from May to Sept. from the *Lido* via the *Giardini Pubblici* to *Santa Chiara* until 7.30 p.m.), every 10 min. (1st Nov. to 31st March every 12 min.) from 8.45 a.m. till dusk; fare 10 c. for any distance (from the Lido to beyond San Marco 20 c.), early in the morning 5 c. Between the *Riva del Carbon* and the *Railway Station* they run every    hr. till

11.30 p.m. (20 c. after sunset). When the Industrial Exhibitions (p. 264) are open, the steamers also ply between *San Marco* and the *Giardini Pubblici* every $\frac{1}{4}$ hr. from sunset till midnight (20 c.). — *STATIONS (ponton); comp. the Plan: Lido* (p. 318), in summer only (see p. 281); *Giardini Pubblici* (Pl. L, 7); *Veneta Marina* (Pl. K, 6), for Via Garibaldi and the Arsenal; *San Zaccaria* (Pl. H, 5), on the Riva degli Schiavoni; *San Marco* (Pl. G, 8), by the Calle Valleresso, a side-street running off the Salizxada San Moisè (p. 315); *Santa Maria del Giglio* (Pl. F, 6); *Accademia* (Pl. E, 8), for the picture-gallery of the Academy; *San Tomà* (Pl. E, 5), for the church of the Friars; *Santi Angelo* (Pl. F, 5); *San Silvestro* (Pl. F, 4, 5); *Carbon* and *Rialto* (Pl. G, 4), for the church of San Salvatore and the Rialto Bridge (Carbon for travellers towards the railway-station, Rialto for those going towards the Piazza San Marco); *Cà d'Oro* (Pl. F, 3), for Santa Caterina and Madonna dell'Orto; *Museo Civico* (Pl. E, 3); *San Geremia* (Pl. E, 3); *Scalzi* (Pl. D, 8) and *Santa Lucia* (Pl. D, 4), for the railway-station, the former for those going towards the Piazza S. Marco, the latter for those arriving at the station; *Santa Chiara* (Pl. C, 4), for the Giardino Papadopoli.

2. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to *San Giorgio Maggiore* (Pl. H, 7), *Santa Croce* (Pl. F, 8), *Fondamenta delle Zattere* (Pl. E, 7), *Santi Eufemia* (Pl. D, 7), the *Colonnade* (Pl. B, 6), and the *Stazione Marittima* (Pl. A, 6); hourly, from 6 a.m. till sunset (10 c.).

3. From the *Fondamenta delle Zattere* (Pl. E, 7) to the *Giudecca* (Pl. E, 8), every 5-10 min. from 5 a.m. till 10 p.m. (in summer till 11 p.m.; 5 c.).

4. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Lido* (*Santa Maria Elisabetta*), see below.

5. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Lido* (*San Niccolò*), hourly from 6 a.m. till sunset (10 c.; of little interest to strangers). The steamers start near the Victor Emmanuel monument.

6. From the *Fondamenta Nuove* (Pl. H, 8) to *San Micheli* and *Murano* (p. 319).

7. From the *Fondamenta Nuove* (Pl. H, 8) to *Burano* and *Torcello* (see p. 320).

8. From the *Rialto* (Pl. G, 4; see above) to *San Giuliano* and *Mestre* (p. 247), every $1\frac{1}{2}$ hr. (50 c., on Sun. and holidays 60 c.).

9. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Fondamenta delle Zattere* (Pl. E, 7) and *Fusina*, six times daily in 35 min. (40 and 25 c.). Steam-tramway from *Fusina* to *Padua*, see p. 256.

10. From the *Riva degli Schiavoni* (Pl. H, 5) to *Malamocco*, *Pellestrina*, and *Chioggia*, see p. 321.

Sea-going Steamers (comp. p. xviii). *Austrian Lloyd* (agency in the Libreria, Piazzetta) on Mon., Wed., & Frid. at 11 p.m. to *Trieste* in $8\frac{1}{2}$ hrs. (fares 12 and 8 K., return-tickets, valid for a fortnight, 18 and 12 K.; combined tickets, allowing the use of the railway in one direction, 80 fr. 50 and 24 fr. 45 c.). Also excursion-steamers on Sun. at 8 p.m. in summer (fare 8 K.). — *Hungarian Steamship Co.* (agency, Piazza San Marco 118, p. 271), thrice a week in summer and twice a week in winter to *Fiume* (for Buda-Pest) in 10 hrs. (fares 18, 14, $7\frac{1}{2}$ fr.). — *Navigazione Generale Italiana* (*Florio Rubattino*; agency, Via Ventidue Marzo 2414) once a week to *Trieste*, once a week to *Ancona*, *Bari*, and *Brindisi*, and once a fortnight to *Alexandria*.

Consuls. — British, *Signor E. de Zuccato*, Tragheto San Felice, Grand Canal. — United States, *H. A. Johnson, Esq.*, Ponte Canonica 4307.

Money Changers: *Banca Commerciale Italiana*, Via Ventidue Marzo; *Banca Veneta*, San Marco, Ascensione 1255; *Dreg, Majer, & Co.*, Bocca di Piazza 1258; *Gustia* (American Express Co.), San Moisè 1474; all to the W. of the Piazza San Marco.

Goods Agents. *Semmler & Gerhardt*, Santa Maria Formosa, Borgoloco 6117; *Fratelli Gozzard*, Calle Avvocati 8899.

Tourist Agents: *Thos. Cook & Son*, at the Hôtel Bellevue (p. 259), Piazza San Marco.

Baths. The excellent *LIDO SEA BATHS are the best (season from June to Sept.; temperature of the water 70-80° Fahr.). Besides the 'vaporetti' mentioned on p. 261 (No. 1), a larger steamboat plies in summer every hour in the morning and every half-hour in the afternoon (on Sun. and holidays every 20 min.; in winter eight times daily) between the Riva degli Schiavoni (near the Ponte della Paglia; Pl. H, 5, 6) and the Lido in ¼ hr. (tickets must be taken before embarking, fare 15, there and back 80 or, incl. adm. to the *Stabilimento dei Bagni*, 50 c.; the same, incl. tramway, 60c.; the same, incl. bath, 1 fr. 30 c.). From *Santa Maria Elisabetta*, the landing-place (hotel-restaurant), a tramway (10 c.) runs across the island to (½ M.) the *Stabilimento dei Bagni*, with a concert-room, a terrace overlooking the sea, and a café-restaurant (dél. 2½, D. 4 fr.). Bath 1 fr. (ladies to the left, mixed bathing to the right); less to subscribers; private plunge bath (salt or fresh water), 1½-2 fr.; for taking care of valuables 10 c.; fee to attendant 10 c. Connected with the baths are chalets for lodging visitors (R. 5 fr.; also pension) and an open-air theatre (tickets on board the steamer). — **WARM BATHS** at the *Hotel Luna* (p. 269; salt and fresh water; 2 fr.) and at the *Stabilimento Idroterapico*, Pal. Orscolo, San Gallo 1092 (Pl. G, 5). — **LINUX D'ASIAKON** (*luogo comodo*; 10 c.), Calle dei Fabbri (Pl. G, 5), near Piazza S. Marco, N. side; Campo S. Bartolomeo, by the Ponte Rialto; *Rio Terra*, near the station; Riva degli Schiavoni, San Biagio.

Post Office, in the *Fondaco del Tedeschi* (Pl. G, 4; p. 265), near the Rialto Bridge, open from 8 a.m. till 9 p.m. Branch-offices, Bocca di Piazza San Marco, Campo San Stefano, and on the Lido, beside the *Stabilimento di Bagni*. — **Telegraph Office** (Pl. G, 5), Bocca di Piazza, to the W. of the Piazza of St. Mark.

Theatres. *La Fenice* (Pl. F, 5, 6), Campo San Fantino, built by Ant. Selva in 1791 and restored after a fire in 1836, holds 3000 spectators; operas and ballets. *Teatro Rosini* (Pl. F, 5), San Benedetto; *Teatro Goldoni* (Pl. G, 5), Calle dei Fabbri. The *Teatro Malibran* (Pl. G, 4) is a popular theatre. In winter *Marionette Theatre*, Via Ventidue Marzo (8-9 p.m.). The box-office for all the theatres is at No. 112, Piazza San Marco (N. side). — 'Facanapa', a popular Venetian stage-character, may be seen at the *Marionette Theatre*. 'Pantaloone' ('Pantaleone') on the Venetian stage is a respectable medical man.

Booksellers. *S. Rosenthal*, Piazza of St. Mark 40; *Ongania*, with lending-library, Piazza of St. Mark, S.W. corner; *G. Zanetti*, Piazza of St. Mark 288-300; *Zaghi*, Via Ventidue Marzo 1087; *Genova*, Piazza of St. Mark 66; *Olschki*, next door to Ongania, rare books and MSS. — **Reading Rooms** in the *Pal. Querini* (Pl. H, 4, 5; p. 802), with library, open 11-5 (Sun. and holidays 9-12; adm. free, on application to the librarian). Also *Ateneo Veneto*, Campo San Fantino (Pl. F, 5), with periodicals and library (adm. 25 c.). — **Newspapers.** *Gazzetta di Venezia*, *L'Adriatico*, *La Difesa* (clerical), and *Il Gazzettino* (3 c.).

Photographs: *Naya*, Piazza of St. Mark 75, views of all sizes, from the smallest at about 50 c. to the large and expensive size (25 by 36 inches); *Ahnari*, Salizada San Moisè 1849; *Salviati* (architectural pieces); *Gafo* (Anderson's photographs), Ant. Genova, Piazza San Marco.

Shops. The recommendations and even the attendance of guides or boatmen increase the prices (comp. *Introd.*, p. xiv.) Bargaining is advisable in most cases. The best shops are in the *Piazza of St. Mark* (generally dearer than elsewhere), in the *Merceria* (p. 296), in the *Fressaria* (Pl. G, 5), entered from the W. end of the Piazza of St. Mark; and in the *Salizada San Moisè* (p. 315). The Venetian glass, wood-carving, lace, jewellery, mosaics, etc., are excellent of their kind.

The Venetian Glass Industry is described at p. 320. The chief manufacturing, all at Murano (p. 319), with shops and offices in Venice, are those of the *Compagnia de Vetri e Musai di Venezia e Murano* (manager, G. Castellani), Campo San Vio 781, on the Canal Grande; *Frattini Sostegni*, in the Pal. Reale (p. 271), Piazza San Marco, *Salizada San Moisè* 1289, and Campo Santi Giovanni e Paolo (also furniture, bronzes, fayence, etc.); and *A. Salviati & Co.*, Pal. Bernardo, San Polo (p. 366), on the Canal.

Grande, with two shops in the Piazza S. Marco (branch in London); *Testolini*, Piazza S. Marco (also carved furniture). Salviati and Testolini, along with Jesurum & Co. (see below), now form one concern, belonging to the *Venice Art Co.*, of Venice and London. — Among many smaller manufacturing concerns may be mentioned those of *Giov. Valt*, Salizrada S. Moisè; *Pauly & Co.*, San Marco, Calle Larga, Ponte Consorsì, and Piazza San Marco 141; *Forlani*, San Marco, Ponte dei Dai 879. — *Venetian Ornaments*: *Decio Pedio*, San Marco, Ascensione 1801; *Pallozzi*, San Marco, Procuratie Vecchie 183. — *Lace* (fixed prices). Shop of the *Reale Scuola Merlotti di Burano* (Royal School of Lace-making at Burano; p. 820), on the W. side of the Piazza San Marco (in the passage leading to the telegraph office); *M. Jesurum & Co.* (see above), Ponte di Canonica (p. 301); *Melville & Ziffer*, Campo San Moisè 1463.

Sculptors (in wood). *Basarel*, San Barnaba, Canal Grande; *V. Cadorin*, Santa Maria del Carmine, Fond. Briati 2534. — *Antiquities and Objects of Art*: *M. Guggenheim*, Pal. Balbi, on the Canal Grande (p. 298); *Dalla Torre*, Grand Canal; *Seber*, Pal. Pisani, San Stefano; *Venice Art Co.*, Campo San Moisè and Pal. Gambara, near the Accademia.

Painters. Italian: *E. Tito*, San Trovaso, Toletta, Campiello dello Squero 1171; *Prodociotti* (water-colours), San Trovaso, Campiello Grotto 1040; *P. Fragiaco*, San Angelo Raffaele, F. Briati 2637; *G. Chardi*, *Millo Borghesi*, *Bressani*, San Barnabà Nos. 3129, 8120, and 2628; *C. Laurenti*, San Gregorio 876; *Millesi*, F. Ognissanti 1458; *L. Nono*, F. delle Zattere 1486; *S. Rota*, Ponte Lungo 928, Zattere. — American: *O. G. Dyer*, Grand Hôtel. — German: *Prof. Blaas*, Sant' Angelo Raffaele, Calle dei Guardiani 2408 A; *C. van Hahnen*, San Barnabà 8074; *Ruben*, Campiello delle Masche 82, San Pantaleone; *A. Wolf*, S. Trovaso, Fondamenta dell' Eremita 1832.

International Art Exhibition held every two years (1903, 1906, etc.) in the Giardini Pubblici (p. 806), from April to Oct. (adm. 1 fr., monthly ticket 8 fr.).

Religious Services. *English Church*, Campo San Vio 731; services on Sun. at 8, 10.30, and 8.30 (in summer 5.30). *Rev. J. E. Harston*, Zattere 680. — *Scottish Church*, Piazza S. Marco 95, Sottoportico del Cavallotto; serv. Sun. 11 and 4. *Rev. Alex. Robertson*, D.D., Ca Struan 80, Ponte della Salute. — *Italian Episcopal Methodist Church*, Campo Manin 4288. — *Italian Baptist Church*, Campo della Guerra. — *Italian Evangelical Church*, Campo S. Margherita. — *Waldensian Church*, Pal. Cavagnis, near the Ponte Cavagnis. — *German Church*, Campo Santi Apostoli. — *Greek Church*, San Giorgio dei Greci (p. 806; Sun., 10 a.m.). — *Sailors' Institute*, San Simeone Piccolo 853; *Missionary*, Mr. Newman. — *Industrial Home for Destitute Boys*, San Giobbe 928, Cannaregio; secretary, Mrs. Antonini (visitors welcome; articles in carved wood).

The Climate of Venice is tempered by the sea and the Lagune, though cold N.E. winds are not uncommon in winter. The mean temperature of the year is 53.5° Fahr.; that of January, the coldest month, 32.6°; of February 39.1°; March 46.2°; April 56.7°; May 68.7°; June 72.1°; July 76.4°; August 74.6°; September 65.5°; October 58.8°; November 46.5°; December 39°. The air is very humid, and often favourable to catarrhal affections, but rheumatism is prevalent. Its perfect immunity from dust is one of the chief advantages of Venice, and nervous patients will find another in its noiseless highways. The water-works supply drinking-water from the district of Castelfranco (p. 257). Invalids who intend wintering in Venice should choose rooms with a southern aspect. The warmest parts of the town are the Riva degli Schiavoni and the Fondamenta delle Zattere.

Physicians: *Dr. Koppner* (German, speaks English), Palazzo Corner Mocenigo (p. 810), San Polo 2123 (2 p.m.); *Dr. A. Kurr* (German), Pal. Faller, Canal Grande, Calle Vitturi 2908 A (2-5 p.m.); *Drs. Van Someren & Higgins*, The English Hospital (private), Campo San Polo (consultation-hours, 2-4 p.m.); *Dr. Massaria*, San Moisè, Campiello Teatro 2243; *Dr. V. Magno*, San Stefano, Campo San Vidal 2694. — *International Clinical Institute (Poliklinika Internazionale)* in the Campo S. Polo,

Calle del Marzè 2009, under the management of Drs. Cavagnis and Koppler (3 p.m.). — *Dentists*. *De Esen*, Via Ventidue Marzo, Calle del Pestrin 8478; *Sternfeld*, Via Ventidue Marzo, Calle del Pestrin 2818. — *Chemists*: *Zampironi*, Ballizada San Moisè 1494 (Pl. G, 6); *Bömer*, Ponte Sant'Antonio 3305 (also mineral waters); *Mantovani*, San Marco, Calle Larga 413; *Pisanello*, Campo San Polo; *Ponci*, San Marco, Ponte dei Baratteri, near the Merceria.

Plan of Visit. For a stay of 3-4 days the following is recommended.

Afternoon or Evening of arrival. *Preliminary Voyages* from the Piazzetta through the *Grand Canal* (p. 290) to its extremity and under the railway bridge; then back and to the left into the *Cannaregio*, to the left of which is the Jews' quarter (the *Ghetto*); back hence by the *Grand Canal* to the *Ponte Rialto*, where we land; lastly walk through the *Merceria* (p. 298) to the *Piazza of St. Mark* (p. 271): an expedition of 2-2½ hrs. in all.

1st Day. *Palace of the Doges* (p. 276); *S. Marco* (p. 271). In the afternoon, *S. Sebastiano* (p. 314), *Redentore* (p. 318), *S. Giorgio Maggiore* (p. 317; ascend campanile).

2nd Day. *S. Maria della Salute* (p. 318); *Accademia di Belle Arti* (p. 283). In the afternoon, *Scuola di S. Rocco* (p. 312), *Frari* (p. 310). Better distributed between two days, if time permit.

3rd Day. *S. Zaccaria* (p. 301); *S. Maria Formosa* (p. 302); *SS. Giovanni e Paolo* (p. 308); *S. Giorgio degli Schiavoni* (p. 305); *Arsenal* (p. 306); *Giardini Pubblici* (p. 308). In the afternoon, the *Lido* (p. 318; sea-baths, p. 288).

4th Day. *S. Salvatore* (p. 298); *S. Giovanni Crisostomo* (p. 299); *S. Maria de' Miracoli* (p. 304); *Museo Civico* (p. 308). In the afternoon, excursion to *Chioggia* (p. 321) or to *Burano* and *Torcello* (p. 321).

Admission is generally obtained to the Churches from 8 a.m. till 12 or 1 o'clock, after which apply to the sacristan (*sagrestano*, 50 c.). *St. Mark's*, *SS. Giovanni e Paolo*, and *S. Salvatore* are open all day. At the *Frari*, *Salute*, and (generally) *S. Sebastiano* visitors knock at the door; at the other churches one of the officious loungers may be sent for the sacristan (5 c.). During the fortnight before Easter the altar-pieces are not shown.

Academy (p. 283): week-days, 9-3, 1 fr.; on Sun. and holidays, 10-2, gratis; closed on national holidays (p. xxiv).

Arsenal (p. 306): week-days, 9-3, closed on Sun. and holidays. The docks are not shown without the permission of the admiralty.

Palace of the Doges (p. 276): week-days, 9-3, 1 fr. 20 c., including the *Foszi*; Sun. and holidays, 10-2, gratis; closed on New Year's Day, Easter Sunday, Ascension Day, and Christmas Day. The tickets are in four parts and are valid for one day only. Guide wholly unnecessary. The attendants are ready to give what information is required.

Museo Civico (p. 308): daily, 9-3, 1 fr. (admitting also to the *Casa Correr*, p. 310); Sun. and holidays free. The Museum is a steamboat-station (p. 282).

Palazzo Reale (p. 271): hitherto on Sun. & Thurs., 10-3; fee 1 fr.

Private Palaces. The only palaces shown to the public are the *Palazzi Resonico* (p. 292), *Michele dalle Colonne* (p. 293), *Vendramin-Calergi* (p. 298), *Labia* (p. 297), and *Grimani* (p. 302).

Scuola di San Rocco (p. 312), daily, 9-5 in summer, 9-4 in March, April, Sept., & Oct., 10-3 in winter; 1 fr., incl. the Church of *S. Rocco*.

Seminario Patriarcale (p. 317; *Galleria Manfredini*), daily 9-11 and after midday, 1½ fr.

The gondoliers name the palaces and churches as they pass. Interesting walks may also be taken with the aid of the plan. Some of the chief routes, e. g. from the *Piazza of St. Mark* to the railway-station and to the steamer-stations on the *Grand Canal*, are indicated by notices on the street-corners. In case of doubt a boy may easily be found to show the way (5-10 c.). — *Guides* (comp. p. xvi) are in most cases quite needless, and few, if any, can be trusted to treat their clients fairly and squarely.

The Carnival, which formerly presented a gayer and lighter scene at Venice than in any other city of Italy, has of late entirely lost its significance. — The city authorities sometimes give *Serenades*, i.e. concerts with illuminations on the Canal Grande. — The *Regattas* held periodically on the Grand Canal are characteristic and interesting. The course is from the Public Gardens to the Railway Station and back to the Pal Foscari. — The *Festa del Redentore* (second Sun. in July) is also interesting.

History. For the early history of Venice, see p. 220. The foundation of the Eastern supremacy of Venice was laid by *Doge Enrico Dandolo* (1192-1206), who conquered Constantinople in 1204. In consequence of this Venice gained possession of numerous places on the coasts of the Adriatic and the Levant, from Durazzo to Trebisond, and of most of the Greek islands, including Candia, which was administered on the model of the mother-city. During the conquest and administration of these new territories there arose a class of nobles, who declared themselves hereditary in 1297 and excluded the rest of the people from all share in the government. The supreme authority lay with the Great Council (*Maggior Consiglio*), which consisted of all members of the *Nobilità* above twenty. The executive was vested in a *Doge*, or *Duke*, and six counsellors, with whom was associated the *Council of the Pregadi*. The Pregadi were afterwards united with the higher officials to form the *Senate*. The duty of the *Avogadori di Comune* was to see that the public officials governed constitutionally. After the conspiracy of *Bajamonte Tiepolo* (1310) the chief power was vested in the *Council of Ten* (*Consiglio dei Dieci*), elected yearly by the *Maggior Consiglio*; and this tribunal, from which the State Inquisition was developed in the 16th cent., controlled, in conjunction with the doge and his counsellors, every department of government.

With her rival Genoa the Republic came repeatedly into violent conflict, losing many of her conquests in the East; but the Genoese were at length totally defeated by *Doge Andrea Dandolo* in 1352. His successor *Martino Faliero* plotted for the overthrow of the aristocracy, but his scheme was discovered, and he was beheaded on 17th April, 1355. During the régime of *Andrea Contarini* (1367-82) Padua, Verona, Genoa, Hungary, and Naples formed an alliance against Venice. In 1379 the Genoese captured Chioggia, but they were surrounded in the Lagoon and compelled to surrender, 24th June, 1380. Peace was concluded in 1381. In 1386 *Antonio Venier* (1382-1400) occupied the island of Corfu, and afterwards Durazzo, Argos, etc. Under *Michele Steno* (1400-1414) the Venetian general *Malatesta* conquered Vicenza, Belluno, Feltre, Rovigo, Verona, and Padua (1405); in 1408 the Republic gained possession of Lepanto and Patras, and in 1409 of Guastalla and Casalmaggiore. In 1421 *Tommaso Mocenigo* waged war successfully against Hungary. In 1418 the Venetian fleet under *Loredan* defeated the Turkish at Gallipoli, and in 1421 it subdued all the towns of the Dalmatian coast, so that Venice now held the entire coast from the estuary of the Po to the island of Corfu. Mocenigo's successor was *Francesco Foscari* (1423-57). In 1426 Brescia fell into the hands of the Venetian general *Carmagnola* (p. 47). In 1449 the Venetians took Crema, but were unable to prevent the elevation of Sforza to the dukedom of Milan (1450). A sad ending awaited the long and glorious career of Foscari. Suspected by the Council of Ten, and weakened by contentions with the Loredani and other private feuds, he was deposed in 1457 and died a few days afterwards. — Under *Cristoforo Moro* (1462-71) the Turks conquered the Morea, where a few fortresses only were retained by Venice. In 1483 the Republic acquired Zante, and in 1489 Cyprus also, which was ceded by Catharine Cornaro, a Venetian lady, widow of King James of Cyprus.

The 15th cent. witnessed the zenith of the glory of Venice. It rivalled Bruges as the focus of the commerce of Europe, numbered 200,000 inhab., and was universally respected and admired. The events of 1492 made many Jews from Granada and other Moorish towns seek refuge in Venice. Its annual exports were valued at 10 million ducats, 4 millions being clear profit. It possessed 300 sea-going vessels with 8000 sailors, 8000 smaller

craft with 17,000 men, and a fleet of 45 galleys carrying 11,000 men, who maintained the naval supremacy of the Republic. But in the middle of the 16th cent. an evil omen occurred: Constantinople was captured by the Turks in 1453, and the supremacy of Venice in the East was thus undermined. The crowning blow, however, was the discovery of the new sea-routes to India at the close of the century, by which its commerce was diverted to the Portuguese. Yet 'the arts, which had meanwhile been silently developing, shed a glorious sunset over the waning glory of the mighty Republic'.

The opening of the 16th cent. brought new losses. In 1503 Venice signed a humiliating peace with Bajazet II., to whom she ceded the whole of the Morea. The League of Cambrai, formed by the Pope, the Emperor, and the Kings of France and Aragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the Republic. The wars between Emp. Charles V. and Francis I. of France (1521-30) were also prejudicial to Venice, but her power was most seriously impaired by her continuous struggle against the Ottomans. In 1540 she lost Nauplia, the islands of Chios, Paros, and others, and in 1571 Cyprus also, notwithstanding its brave defence by *Bragadino*. In the naval battle of Lepanto (1st Oct., 1571) the Venetian fleet distinguished itself greatly. In 1669 the island of Candia was conquered by the Turks. The Venetians, however, under *Francesco Morosini* ('*Peloponnesiacus*') and *Königsmarck*, were victorious in 'the Morea in 1684, and conquered Coron, Patras, Corinth, and Athens; in 1696 and 1698 they again defeated the Turkish fleets and by the Peace of Carlowitz in 1709 they regained the Morea; but the Turks reconquered the peninsula in 1715, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in history. She retained her N. Italian possessions only, remained neutral in every war, and continued to decline in power. On the outbreak of the French Revolution Venice at first stoutly opposed the new principles; on the victorious advance of the French she endeavoured to preserve her neutrality, and repeatedly rejected Bonaparte's proposals of alliance. Irritated by this opposition, he broke off his negotiations and took possession of the city on 16th May, 1797, and the last doge, *Lodovico Manin* (1788-97), abdicated. By the Peace of Campo Formio (1797) Venetia was assigned to Austria, by that of Pressburg (1806) to the kingdom of Italy, and in 1814 to Austria. At length in 1848 Venice declared herself a Republic under the presidency of *Daniels Manin*; but after a siege of 15 months she was taken by *Radetzky* in Aug., 1849. Lastly, the war of 1866 led to the union of Venetia with the kingdom of Italy. See *H. F. Brown's* 'History of Venice', mentioned at p. 269.

In the History of Art Venice has shown herself as independent of the mainland as in situation and political history. The surprise of the traveller who beholds Venice for the first time, even after having seen the rest of Italy, will also be felt by those who study her art. The earliest monuments of Venice at once betray the fact that her greatness was founded on her Oriental commerce. The church of St. Mark is in the BYZANTINE style, the oldest mosaics bear a Byzantine impress, and the same type is observable in other branches of art. The *Palazzi Farsetti*, *Loredan*, and *Donà*, and the *Fondaco dei Turchi* are ROMANESQUE. Even during the period of GOTHIC ART the Venetians differed in their style from the rest of Italy. In ecclesiastical architecture these differences were comparatively slight, but the Venetian palaces, which, as generally in Upper Italy, are the chief Gothic buildings, possess a more marked individuality, and foremost among them is that of the *Doges*. They possess a large entrance-colonnade; a loggia (portego) on the upper floor, with windows close together in the middle; wings, treated chiefly as surfaces for paintings; and everywhere a wealth of decoration and colour. Such are the *Ca Doro*, the *Palazzo Foscari*, and many others on the Canal Grande. Still more zealously did the Venetians cultivate the RENAISSANCE ARCHITECTURE, naturalised at the end of the 16th cent., much later than in the rest of

Italy. In point of size the early-Renaissance buildings in Venice cannot compare with those of Tuscany, but they are more richly decorated, and retain the articulation peculiar to the earliest period. At a later period Venetian architecture may justly boast of holding out against the rococo style longer than Central Italy. Chief among Venetian architects were several of the *Lombardi* family (immigrants from Carona, on the Lago di Lugano), *Moro Coducci* (d. 1504), *Jacopo Sansovino* of Florence (1488-1570; see below), *Giovanni da Ponte* (1512-97), and lastly *Andrea Palladio* of Vicenza (1518-80; p. 248), who inaugurated a new era, especially in church-architecture, by limiting the façade to a single range of massive columns. Palladio's chief successors were *Vincenzo Scamozzi* (1552-1616) and *Baldassare Longhena* (1604-75).

In the province of SCULPTURE the city possessed at the end of the 14th cent. two important masters in the brothers *Massegne*, who had probably studied in the school of the *Santi* (ca. 1345-75). In the 15th cent. the growing taste for monumental tombs gave abundant employment to the sculptors, and led to the execution of those magnificent monuments which still fill the churches of Venice. The names of the *Buon*, of *Antonio Rizzo* of Verona (c. 1430-ca. 1498), of the *Lombardi* (see above), and of *Alessandro Leopardi* (d. 1523) who had formed himself by the study of Greek sculptures, are the most important. After 1527 *Jacopo Sansovino*, sculptor and architect, was the leading master. His works, though often designed for pictorial effect, are more pleasing than those of Michael Angelo's school. His pupils were *Girolamo Campagna* (1552-1628) and *Alessandro Vittoria* (1525-1606).

VENETIAN PAINTING did not begin to attract universal attention till the beginning of the 16th cent. (comp. p. 1x). In the 14th cent. it was far inferior to that of other Italian schools, and though Giotto was engaged in the neighbouring town of Padua, it remained unaffected by his influence. In 1385 *Guariento* of Padua, and in 1419 the Umbrian *Gentile da Fabriano* and *Vittore Pisano* of Verona, were invited to Venice to decorate the doges' palace. In the 15th cent. the most noted masters were *Giovanni* (also named *Almannus*), *Antonio*, *Bartolomeo*, and *Alvise* (*Luigi*) *Viezzani*, known as the *Muranesi*, *Jacopo Bellini*, father-in-law of Mantegna, who influenced the Paduan school (p. 249), and *Carlo Crivelli*. *Antonello da Messina* introduced painting in oils into Venice about 1473, and the new method contributed powerfully to the development of the first purely Venetian artists in *Gentile* (1427-1507) and *Giovanni Bellini* (1423-1516), the sons of Jacopo. Giovanni Bellini, who had many pupils, is with Mantegna the most important master of the early Renaissance in N. Italy. Alike in composition (as in the 'santa conversazione', a peaceful, yet expressive group of saints with the Madonna), in his love of colour and appreciation of landscape, and in his conception of female figures, he may be regarded as the precursor of the glorious prime of Venetian painting. Among his contemporaries were *Vittore Carpaccio* (d. 1520), a lively pictorial narrator, and *Marco Basaiti* (d. 1521), while to his school belonged *Oima da Conegliano* (1459-1517), *Vincenzo Catena*, *Andrea Previtali*, *Niccolò Rondinelli*, and others.

The first of the great masters of the late Renaissance was *Giorgione* (*Barbarelli*, 1477?-1510), but unfortunately only the altar-piece at Castelfranco (p. 257) is thoroughly authenticated as his work; though at Venice the 'Famiglia di Giorgione' in the Pal. Giovanelli (p. 300) and an *Apollo* and *Daphne* in the Seminario Patriarcale (p. 317) are ascribed to him. The peculiar glow of his colouring, an attribute which seems natural rather than acquired, imparts even to his isolated half-figures unwonted life and poetical charm. The first artist who fully developed that type of female beauty in which simple enjoyment of life is so admirably expressed was *Jacopo Palma* (*Veschio*, 1480-1528) of Bergamo. The golden hair of his sitters recalls the fashionable practice of the period of dyeing the hair a light colour. Surpassing all his fellows in celebrity, in fertility, and in the length of his career, next comes the great *TIZIANO VECHELLO* (1477-1578). Frescoes by him may be seen in the Scuola del Santo and Scuola del Carmine at Padua and in the Doges' Palace at Venice; and

though his oil-paintings are distributed throughout the galleries of Europe, several of his most striking works, chiefly religious compositions, are still preserved at Venice.

Such was the vitality and vigour and so great were the resources of the Venetian School, that even masters of secondary rank frequently produced works of the highest excellence. There is frequently but little to choose between them in their skill in using colour. Foremost among them are *Sebastiano del Piombo* (1485-1547), who afterwards yielded to the fascinating influence of Michael Angelo, *Rocco Marconi*, the dreamy *Lorenzo Lotto* (1480-1556), *Bonifazio I.* ('*Bon. dei Putti*', or '*Bon. Veronese*'; comp. p. 228), of whose life little is yet known, *Giovanni Antonio (da) Pordenone* (1488-1538), whose flesh-tints are unsurpassed, and *Paris Bordone* (1500-71), whose portraits rival those of Titian. To a younger generation belongs *Jacopo Tintoretto (Robusti, 1519-94)*, who squandered excellent abilities on superficial works (Vasari calls him '*il piu terribile cervello, che abbia avuto mai la pittura*'), and in his eagerness for effect lost the golden tints of his school. *Paolo Caliari*, surnamed *Veronese* (1528-88), on the other hand, though more realistic, maintains the best traditions of his school. Last among the masters of note were the *Bassano's* (p. 258), *Palma Giovane*, and *Padovanino*. To the 18th cent. belong *Giov. Batt. Tiepolo* (ca. 1698-1770), a spirited decorative artist, *Antonio Canale* (1697-1768), an architectural painter, and his pupil *Bern. Belotto* (1724-80), both surnamed *Canaletto*, all much admired by their contemporaries.

Visitors to Venice should be provided with '*Life on the Lagoons*, (2nd edit., London, 1894), by *Horatio F. Brown*, an excellent little book, which furnishes answers to most of the questions about Venice that suggest themselves to the intelligent visitor. The same author's '*Venice: an Historical Sketch of the Republic*' (1893) and '*Venetian Studies*' (1897) are also recommended. It is, of course, well to be familiar with *Ruskin's* '*Stones of Venice*', or at least with the 'Introductory Chapters and Local Indices, printed separately for the use of travellers' (in 2 octavo vols., 1881). His '*St. Mark's Rest, the History of Venice* written for the help of the few travellers who still care for her Monuments' is issued in the same form as the better-known '*Mornings in Florence*'. The '*Venice*' of *Mr. J. C. Hare* (3rd edit., 1891) is an interesting and convenient manual; the '*Venetian Life*' of *Mr. W. D. Howells* is one of the most charming books of its kind. *Bernhard Berenson's* '*Venetian Painters of the Renaissance, with an index to their works*' (1894), will be found useful by the art-lover. The *Rev. Dr. Alex. Robertson's* '*Fra Paolo Sarpi*' (2nd edit., 1894) deals with a critical epoch of Venetian history, and his '*Bible of St. Mark, the Altar and Throne of Venice*' deals exhaustively with the history, mosaics, and sculptures of St. Mark's Church. See also the '*Renaissance in Italy*', by *J. A. Symonds*; '*Venice*', by the *Hon. Althea Wiel* ('*Story of the Nations Series*', 1894); '*The Makers of Venice*' by *Mrs. Oliphant*; and '*Venice*' by *Grant Allen* (*Historical Guides series*). — *Mr. Ruskin* advises the traveller who is fond of paintings to devote his principal attention 'to the works of Tintoret, Paul Veronese, and John Bellini; not of course neglecting Titian, yet remembering that Titian can be well and thoroughly studied in almost any great European gallery, while Tintoret and Bellini can be judged of *only* in Venice, and Paul Veronese . . . is not to be fully estimated until he is seen at play among the fantastic chequers of the Venetian ceilings'.

Venice, Ital. Venezia, the strongly fortified capital of the province of its own name, a commercial and naval port, and the seat (since 1451) of an archbishop with the title of Patriarch, lies $45^{\circ}27'$ N. latitude, $21\frac{1}{2}$ M. from the mainland, in the *Laguna*, a shallow bay of the Adriatic about 25 M. in length and 9 M. in width. Its 15,000 houses and palaces, chiefly built on piles, and about $6\frac{1}{2}$ M. in

circumference, stand on 117 small islands, formed by more than 150 canals, and connected by 378 bridges, most of which are of stone. The canals (*riti*), generally passable by small boats only, sometimes lap the very walls of the houses and are sometimes separated from them by narrow paths. Among these houses extends a labyrinth of lanes, paved with stone, brick, or asphalt, and alive with picturesque and busy throngs. The population, which had dwindled from 200,000 to 96,000 after its dissolution as an independent state (1797), is now about 148,500. The rate of mortality is about 21 or 22 per 1000 per annum. The industry of Venice is practically confined to ship-building, the making of cotton and torpedoes, and the flourishing production of art-objects (p. 263) for its enormous annual invasion of strangers. Its trade, almost entirely of goods in transit, has somewhat improved within the last few decades. The harbour consists of the *Bacino* (or *Canale*) *di San Marco* (38 ft. deep) and the new *Bacino della Stazione Marittima*, at the W. end of the Giudecca Canal, connected by rails with the railway-station.

From the mouth of the Piave and Cortellazzo on the N. to Brondolo on the S. the Lagoons are protected from the open sea by long sand-hills (*lidi*), strengthened at their narrowest parts with bulwarks (*murazzi*) of masonry (Istrian marble), 30 ft. in height and 40-50 ft. in width. On the side next the Lagoons the Murazzi are perpendicular, while towards the sea they descend in four terraces, of which the highest is broad enough to permit of two persons walking abreast. The murazzi on the *lidi* of *Pellestrina* and *Sottomarina* (p. 322) date from the last period of the Republic (1774-84). The *Diga of Malamocco*, a pier $1\frac{1}{4}$ M. long, extending into the open sea, was constructed by the Austrian government, after 1825, to protect Venice from the encroachments of the sea. A new mole, the *Diga Nord Est*, $4\frac{1}{2}$ M. long, on the N.E. side of the Lido, was completed in 1894. The Lagoons are connected with the open sea by four entrances: *Porto dei Tre Porti*, *Porto di Lido*, *Porto di Malamocco*, *Porto di Chioggia*. Of these the second and third are alone available for large vessels.

The Lagoons consist of the '*laguna viva*', and the '*laguna morta*', which are of about equal extent. In the former the tide rises and falls about $2\frac{1}{2}$ ft.; the latter, near the coast of the mainland, is a malarious and shallow swamp, now unaffected by the tide. Venice is situated in the '*laguna viva*', here about 5 M. in width. At high water innumerable stakes ('*pali*'), rising from the water, mark the navigable channels which surround the city, forming a complicated network. When the wind blows strongly, the surface of the Lagoons becomes so agitated enough to cause sea-sickness. In winter spring-tides (*alte mare*), accompanied by a continuous east wind, sometimes raise the level of the water about 8 ft., so that even the Piazza di San Marco is flooded and has to be traversed by gondola.

a. Piazza of St. Mark and Environs. Riva degli Schiavoni.

The ****Piazza of St. Mark** (Pl. G, 5), usually called '*La Piazza*', a square paved with trachyte and marble, 192 yds. in length, on the W. side 61, and on the E. 90 yds. in breadth, affords the most striking evidence of the ancient glory of Venice. On three sides it is enclosed by imposing buildings, which appear to form one vast marble palace, blackened by age and the elements; on the E. it is bounded by the Church of St. Mark and the Piazzetta (p. 275). The palaces on the N. and S. side were once the residence of the nine 'procurators', the highest officials of the Republic after the Doge, whence their name *Procuratie*. The *Procuratie Vecchie*, or N. wing, were erected in 1480-1517 by *Pietro Lombardo*, *Bartolomeo Buon the Younger*, and *Guglielmo Bergamasco*. The *Procuratie Nuove*, or S. wing, begun by *Scamossi* in 1584, together with the adjoining building (formerly the Library, p. 275), now form the *Palazzo Reale*, and contain handsome modern apartments with ancient and modern pictures (adm., see p. 265; entrance in the Piazzetta). The edifice on the W. side, the *Atrio*, or *Nuova Fabbrica*, was erected in 1810, partly on the site of the church of San Geminiano. The groundfloors of these structures consist of arcades, and contain the cafés and shops mentioned at pp. 260, 263.

'The Place of St. Mark is the heart of Venice, and from this beats new life in every direction, through an intricate system of streets and canals, that bring it back again to the same centre' (*Howells*). On summer-evenings all who desire to enjoy fresh air congregate here. The scene is liveliest when the military band plays (almost daily, 8.30-10.30), and possesses a charm all its own. In winter the band plays on the same days, 2.30-4.30 p.m., and the Piazza is then a fashionable promenade. By moonlight the piazza is strikingly impressive.

A large flock of Pigeons (*Colombi*) enlivens the Piazza. In accordance with an old custom pigeons were sent out from the vestibule of San Marco on Palm Sunday, and these nested in the nooks and crannies of the surrounding buildings. Down to the close of the Republic they were fed at the public expense, but they are now dependent upon private charity. Towards evening they perch in great numbers under the arches of St. Mark's. Grain and peas may be bought for the pigeons from various loungers in the Piazza; and those whose ambition leans in that direction may have themselves photographed with the pigeons clustering round them.

The three richly decorated bronze pedestals of the flag-staffs in front of the church were executed by *Aless. Leopardi* in 1506. The banners of the Republic which once waved here are now succeeded on Sundays and holidays by those of the Kingdom of Italy.

The nucleus of ****San Marco** (Pl. H, 5), the Church of St. Mark, the tutelary saint of Venice, whose bones are said to have been brought by Venetians from Alexandria in 829, is a Romanesque brick basilica, begun in 830 and rebuilt after a fire in 976. In the middle of the 11th cent. a reconstruction was begun in a Byzantine

style on the model of the old church of the Apostles at Constantinople, and decorated with that lavish and almost Oriental magnificence that commands our admiration to-day. The fanciful effect of the façade was enhanced by the Gothic additions it received in the 15th century. The edifice (250 ft. long, 168 ft. wide) is in the form of a Greek cross (with equal arms), covered with Byzantine domes in the centre and at the end of each arm. The foremost arm is completely surrounded by a vestibule covered with a series of smaller domes. On the S. side this contains the baptistery and the Cappella Zeno; and on the W. side it forms the façade. Above it a gallery runs round the upper part of the church. Externally and internally the church is adorned with five hundred marble columns (mostly Oriental), with capitals in an exuberant variety of styles. The mosaics cover an area of 45,790 sq. ft., and the interior is profusely decorated with gilding, bronze, and Oriental marble. The mosaics, some of them said to date from the 10th cent., belong chiefly to the period between the 12th and 16th cent., and afford interesting evidence of the early aptitude of the Venetians for pictorial composition. — Since 1807 St. Mark's has been the cathedral of Venice, a dignity which once belonged to San Pietro di Castello (p. 307).

Mr. Ruskin, in the 'Stones of Venice', lays great stress upon the colouring of St. Mark's, reminding the reader 'that the school of incrustated architecture is the only one in which perfect and permanent chromatic decoration is possible'. And again — 'the effects of St. Mark's depend not only upon the most delicate sculpture in every part, but, as we have just stated, eminently on its colour also, and that the most subtle, variable, inexpressible colour in the world, — the colour of glass, of transparent alabaster, of polished marble, and lustrous gold'.

Over the principal portal are *FOUR HORSES* in gilded bronze, 5 ft. in height, which are among the finest of ancient bronzes, and the sole existing specimen of an ancient quadriga. They probably once adorned the triumphal arch of Nero, and afterwards that of Trajan Constantine sent them to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon to Paris, where they afterwards graced the triumphal arch in the Place du Carrousel, and in 1815 they were restored to their former position by Emp. Francis.

Façade. *MOsaics.* below, over the principal entrance, the Last Judgment, executed in 1836; on the right, Embarkation of the body of St. Mark at Alexandria, and its Arrival at Venice, both of 1680; on the left, the Veneration of the saint, of 1728, and Deposition of the relics of the saint in the Church of St. Mark, of the 13th century. — Above, on the left and right, are four mosaics of the 17th cent., Descent from the Cross, Christ in Hades, Resurrection, Ascension. — The quaint *SCULPTURES*, especially at the main entrance (allegorical representation of the months, etc.), and the Byzantine reliefs in the walls deserve notice. Above are statues of the Evangelists under canopies; at the end, the Annunciation; above the large central arch, a statue of Christ.

Vestibule (Atrio). The *MOsaics* in the vaulting, of which the older are in the Byzantine style of the 13th cent., represent Old Testament subjects, beginning on the right: 1st Dome, Creation of the World, and Fall of Man; in the following arch, the Deluge; 2nd Dome, over the principal entrance to the church, St. Mark, executed in 1646 by the brothers *Sveveto*. — The three red slabs in the pavement commemorate the reconciliation between Emp. Fred. Barbarossa and Pope Alexander III. (p. 280), effected here on 23rd July, 1177, through the mediation of the Doge Seb. Ziani.

According to an old tradition the emperor kneeling before the pope said, '*non tibi sed Petro*', to which the pope replied, '*et mihi et Petro*'. — In the next arch, Noah, and the Tower of Babel; 3rd Dome, History of Abraham; 4th (corner) Dome, Joseph's dream, Joseph sold by his brethren, and Jacob's lament; 5th and 6th Domes, Joseph in Egypt; 7th Dome, History of Moses.

The middle and right *Bronze Doors* are adorned with figures of saints in enamel (niello) work, and are of Byzantine origin.

The "Interior consists of nave and aisles, crossed by a transept with aisles, with five domes and an apse. Its charm consists in the beauty of the main lines, the noble perspectives, and the magnificent decoration. The *Pavement* of marble mosaic dates from the 12th century. The *Mosaics* have lost their venerable appearance by recent restoration, but have gained in magnificence. Above the door are Christ, the Virgin, and St. Mark (13th cent.); in the arch above, the Apocalypse by *Zuccato* (1579); within, above the inner door, Christ, the Virgin, and St. John (the most ancient mosaic; 10th cent.).

NAVE. The foot of the *Bénitier* on the right is enriched with fine antique reliefs. The *Mosaics* in the right aisle represent Christ in Gethsemane, with legends of the Apostles above (12th cent.); 1st Dome, Descent of the Holy Ghost; in the left aisle, Paradise, and Martyrdom of the Apostles (16th cent.). At the beginning of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.), and the *Altar* by the central pillar on the left has an elegant Byzantine canopy. — The *Mosaics* in the central dome of the nave represent the Ascension, and those on the S. and W. ribs, scenes from the Passion (12th cent.). The other mosaics are chiefly of the 16th and 17th centuries. By the screen, right and left of the approach to the high-altar, are two *Pulpits* (ambones) in coloured marble, supported on columns. On the *Screen* are fourteen statues in marble by the brothers *Massegni* (1393): St. Mark, the Virgin, and the Apostles, with a gilded Crucifix. On the *Rood Arch* above, fine mosaics by *Tintoretto*. — **LEFT TRANSEPT:** above, on the left, a *Mosaic* of 1542, representing the genealogy of Mary; fine Renaissance *Altar*, and two bronze *Candelabra*, dating from 1620. To the left is the *Cappella dei Mascoli* (1480), with mosaics (Death of the Virgin) by *Michel Giambono*, after designs by *Andrea del Castagno* of Florence (?). Adjoining is the *Cappella di Sant' Isidoro*, with the tomb of the saint. — The **RIGHT TRANSEPT** also contains two bronze *Candelabra*, of the end of the 16th century. — In the corner is the entrance to the Treasury (see below).

To the right and left of the *Choir* is tasteful Renaissance panelling, above which are six reliefs in bronze (three on each side), by *Jac. Sansovino*, from the life of St. Mark. To the left is the throne (*Sedia Patriarcale*) of the archbishop, by *Saccardo* (1896). — On the balustrade of the *Stalls* are (centre) the four Evangelists in bronze, by *Sansovino*, and (sides) four Fathers of the church, by *Girolamo Calzari* (1614).

The *High Altar* (*Altare Maggiore*) stands beneath a canopy of verde antico, borne by four columns of marble with reliefs of the 11th century. The "*Pala d'Oro*", enamelled work with jewels, on plates of gold and silver, executed at Constantinople in 1105 for the front of an altar, forms the altar-piece; it was re-arranged in the 14th cent. and furnished with Gothic additions. It is uncovered at Easter only, but is shown daily except on festivals, 12-2, by tickets (50 c.) obtained on the first floor of the 'Fabriceria' of St. Mark's, reached from the chapel adjoining the choir on the left (tickets for the treasury are also obtained here). Under the high-altar repose the relics of St. Mark, as the marble slab at the back records. — Behind the high-altar is a second *Altar* with four spiral columns of alabaster, said to have belonged to the Temple of Solomon, of which the two white ones in the middle are translucent. The *Mosaics* in the Dome represent Christ surrounded by Old Testament saints; those of the apse, Christ enthroned (1506). The door leading to the sacristy, to the left, behind the high-altar, bears reliefs of the Entombment and Resurrection of Christ, and admirable heads of Evangelists and Prophets (said to be portraits of the leading Venetian artists of the time) executed in bronze by *Sansovino* (1556).

The SACRISTY (*Sagrestia*), to the left, contains some fine mosaics on the vaulting (1524). In the lunette above the door is a Madonna by *M. L. Rizzo* (1530). Cabinets with intarsia work by *Fra Seb Schiavone*, *Ant.* and *Paolo da Mantova*, etc. (1450-1520). — *Crypt*, see below.

To the right of the high-altar: CAPPPELLA DI SAN CLEMENTE, with altar relief of the 18th cent., representing SS. Nicholas, James, and Andrew, and the Doge Andrea Gritti.

In the right aisle, close to the principal entrance, is the Battistero (closed, $\frac{1}{2}$ fr.), in the centre of which is a large font of 1545. The bronze lid, adorned with fine reliefs by *Tiziano Minio* of Padua and *Desiderio* of Florence, bears a bronze statue of John the Baptist, by *Francesco Segala* (1565). Opposite the door, the Gothic monument of Doge Andrea Dandolo (d. 1354). The block of granite on the altar is from Mt. Tabor. On the wall, to the left of the altar, is a bust of John the Baptist, of the 15th cent.; below it is the stone on which he is said to have been beheaded. The mosaics in the vaulting date from the 13th and 14th centuries. In the central dome, Christ commanding his disciples to baptize the Gentiles in his name; the other mosaics are chiefly from the life of John the Baptist. — From the Baptistry we enter the Cappella Zeno, which is visible through the railing in the entrance-vestibule. In the centre rises the handsome Monument of Cardinal Giambattista Zeno (d. 1501), entirely in bronze, designed like the altar by *Al. Leopardi* and *Ant. Lombardo* (1501-19), on the sarcophagus is the figure of the cardinal, over life-size; below are six Virtues by *Paolo Savino*. The handsome altar and canopy are also cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze, of the "Madonna ('della Scarpa'), by *Ant. Lombardo* (1515), and St. Peter and John the Baptist, by *P. Savino*; above, a relief of God the Father, executed by *Ant. Lombardo*; on the altar itself, a relief of the Resurrection. To the right and left, two lions in coloured marble.

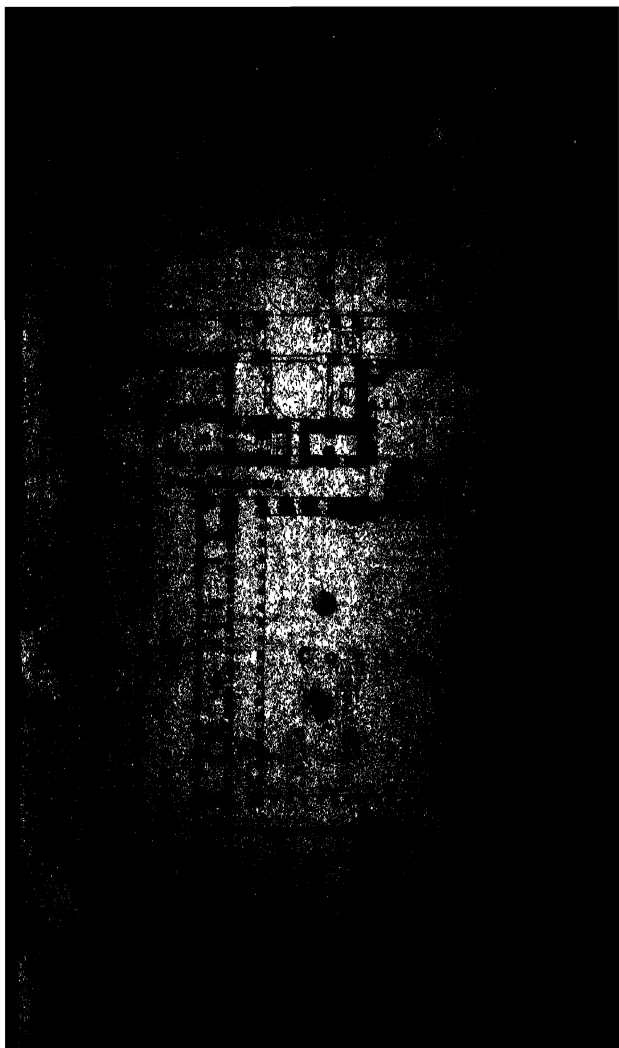
In the right transept is the entrance to the Treasury (*Tesoro di San Marco*; open daily, except festivals, 12-2; 25 c.; see p. 273): in front, an episcopal throne of the 7th cent., with symbolical reliefs, said to be from Grado (p. 330); in a glass-case to the left, valuable Byzantine book-covers. On the table to the left, two Gothic candelabra (15th cent.); adjacent, to the right, bust of John the Baptist, perhaps of the 11th cent. (?). By the rear-wall is an antependium in beaten silver (14th cent.). In the cabinets are the sword of the Doge Morosini (p. 267), sumptuous church-furniture, works in rock-crystal, agate, and turquoise.

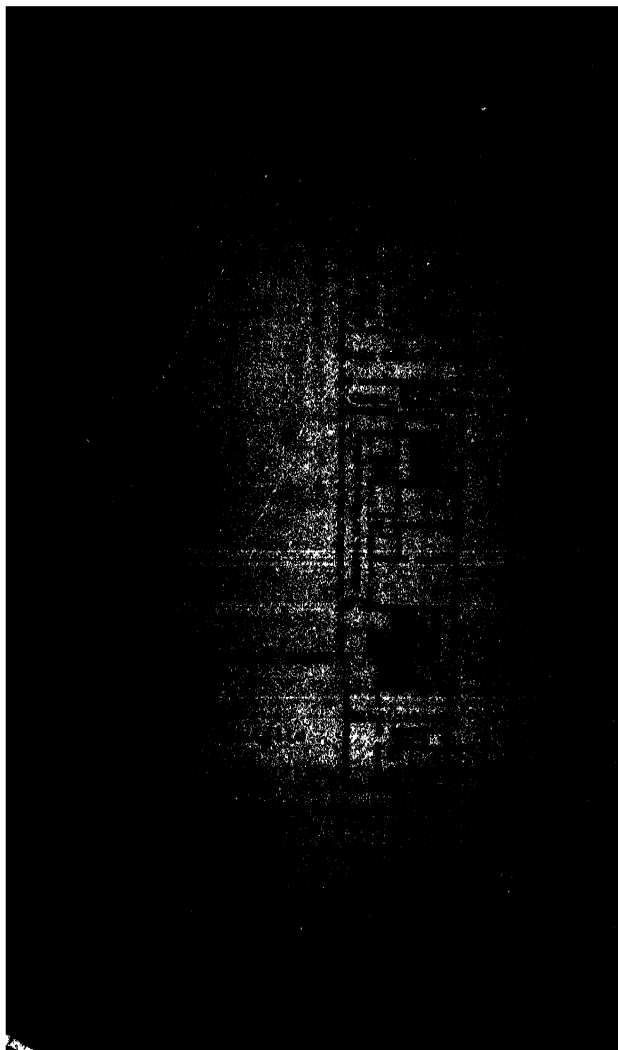
The *Crypt*, recently restored, is one of the oldest parts of the edifice (entr. from the Sacristy). It contains a multitude of short columns of Greek marble, and in the middle is an enclosure with marble railings of the early-Christian period. (See Robertson's 'Bible of St Mark'.)

The visitor is strongly recommended to walk round the GALLERY inside the church in order to inspect the mosaics more closely. Ascent from the principal portal (adm. 50 c.). The gallery outside the church should then be visited for the purpose of examining the bronze horses.

In the Piazzetta dei Leoni, on the N. side of St. Mark's, under the arch of the transept, is the marble sarcophagus, borne by lions, of *Daniele Manin* (p. 267; d. at Paris, 1867). — Beyond this is the Palazzo Patriarcale, occupied by the Archbishop since 1807 (comp. p. 272).

On the S. side of the church are two short square *Pilasters*, with Greek inscriptions, brought in 1256 from the church of St. Saba at Ptolemais (6th cent.), which was destroyed by the Venetians. From the *Pietra del Bando*, a block of porphyry at the S.W. corner, the decrees of the Republic were promulgated. Two curious *Reliefs* in porphyry, immured by the entrance to the Palace of the Doges, represent two pairs of figures with sword and mantle embracing





each other. They are said also to have been brought from Ptolemais and are the subject of various legends (see *Hare's* 'Venice').

The square **Campanile** (*di San Marco*), 322 ft. in height, which rose opposite St. Mark's, to the S.W., collapsed on July 14th, 1902, crushing the Loggetta at its foot. It was begun in 888, rebuilt in 1329, provided with a marble top in 1417, and in 1517 crowned with the figure of an angel nearly 16 ft. high (now destroyed). The *Loggetta*, or vestibule, on the E. side of the Campanile, erected by *Sansovino* in 1540, was once a rendezvous of the Nobili and afterwards a waiting-room for the guards during the sessions of the great Council. The bronze statues of Peace, Mercury, Apollo, and Pallas, and the reliefs on the lower part of the walls, by *Sansovino*, as well as the *Bronze Gates*, cast in 1750, have partially escaped destruction. Both the Campanile and Loggetta will be rebuilt.

The **Clock Tower** (*La Torre dell' Orologio*; Pl. G, H, 5), on the opposite side, at the E. end of the Old Procuratie, erected in 1496-99 perhaps from designs by *Moro Coducci* (?), rises over a lofty gateway, which forms the entrance to the *Merceria* (p. 298). On the platform are two giants in bronze (by *Ant. Rizzo* ?), who strike the hours on a bell. The custodian of the clock explains the mechanism ($\frac{1}{2}$ fr.); entrance under the archway to the left, indicated by a notice.

From the S.E. corner of the Piazza of St. Mark to the Lagune extends the ***Piazzetta** (Pl. H, 5, 6), bounded on the W. by the Library, and on the E. by the Palace of the Doges. On the side next the Lagune are two *Granite Columns*, from Syria or Constantinople, erected here in 1180; one of them bears the Winged Lion of St. Mark (shattered at Paris in 1815, but put together again in 1893); the other, St. Theodore on a crocodile, patron of the ancient republic, placed here in 1329. This used to be the place of execution; it is now (at the *Molo*) the chief stand for gondolas (p. 260). The Venetian phrase '*fra Marco e Todaro*' corresponds to our 'between hammer and anvil'.

The former ****Library** (*Libreria Vecchia*), begun by *Sansovino* in 1536, is a magnificent building of the 16th cent., and one of the finest secular edifices in Italy. In plan it consists of a double colonnade with arches and embedded columns. In the upper colonnade the arches rest upon a series of smaller fluted columns of the Ionic order. The effect is so fine as to justify certain liberties *Sansovino* has taken, such as that of enlarging the metopes at the expense of the triglyphs and architrave. The caryatides at the main portal are by *Al. Vittoria*. The interesting interior, now united with the Procuratie Nuove to form the royal palace (p. 271), contains a ceiling-painting representing Wisdom, by *Titian* (a late work), and in the hall of the library are ceiling-paintings by *F. Veronese*, *Schiavone*, and others, and wall-paintings by *Tintoretto* and *Molinari*. The N.E. end was seriously damaged by the fall of the Campanile on July 14th, 1902.

'The Library of St. Mark remains the crowning triumph of Venetian art. It is impossible to contemplate its noble double row of open arches without echoing the judgment of Palladio, that nothing more sumptuous or beautiful had been invented since the age of ancient Rome' (*J. A. Symonds*).

On the Lagune, between the Library and the *Royal Garden*, is the old *Zecca* (Pl. H, 6; hence 'zecchino' or 'sequin') or *Mint*, also built by Sansovino in 1536. The interior has just been altered to accommodate the library of St. Mark (p. 281). Beautiful court.

The ****Palace of the Doges** (*Palazzo Ducale*; Pl. H, 5), the W. side of which (82 yds.) faces the Piazzetta, and the S. side (78 yds.) the Molo and the Lagune, is said to have been founded beside the church of St. Theodore about 814 for the first Doge of Venice. It was rebuilt after conflagrations in 976 and 1106, and has been repeatedly altered and restored. The Gothic exterior, lined with small slabs of coloured marble, and with two pointed arcades of 107 columns (36 below, 71 above), one above the other, was thoroughly restored in 1873-89. The S. part dates from the 14th cent. (1309 et seq.; large window, 1404), while the W. façade is said to have been built in 1424-38 by *Giovanni Buon* and his sons *Pantaleone* and *Bartolomeo Buon the Elder*. The magnificent tracery of the windows in the upper story has almost entirely disappeared in the course of one of the restorations.

The upper arcade, called '*La Loggia*', is remarkably rich. From between the two columns of red marble (9th and 10th from the principal portal) the Republic caused its sentences of death to be proclaimed. The capitals of the short columns below (which have no bases) are richly decorated with foliage, figures of men, and animals. On the corner-pillar next the portal are interesting figures of Numa Pompilius, Scipio, Emperor Trajan judging the cause of a widow, Justice, etc., all with inscriptions. The group above these is the *Judgment of Solomon by two unknown Florentines. At the corner towards the Lagune, Adam and Eve. Mr. Ruskin, who gives an elaborate description of these sculptures in his '*Stones of Venice*', affirms that the capital under this group, 'in the workmanship and grouping of its foliage', is, on the whole, the finest he knows in Europe. At the S.E. angle, the sin of Noah. All these are Gothic. In the centre of the Piazzetta façade is an alto-relief of the Lion of St. Mark with a kneeling figure of Doge Andrea Gritti (1523-38), which was destroyed by the Radicals in 1797 and restored by *Urbano Bottasso* in 1897. Adjacent is a Venetia enthroned.

The transition from late-Gothic to Renaissance forms is illustrated by the fine portal adjoining St. Mark's, built in 1438-43 by *Giov.* and *Bart. Buon the Elder*. It is called **Porta della Carta* from the placards which announced the decrees of the Republic here. The figure of Temperance, below to the left, the charming Putti, climbing among the Gothic foliage of the tympanum, and the figure of Justice, above, are especially attractive. The relief of the

Lion of St. Mark and the kneeling figure of Doge Franc. Foscari, above the portal, is modern (comp. p. 281).

The magnificent *COURT was begun about 1483 by *Ant. Rizzo*, continued in 1499-1511 by *Pietro Lombardo* and in 1545-50 by *Ant. Scarpagnino*, but only partly completed. The florid façade on the E. side is probably by *Rizzo*. The little *Façade adjoining St. Mark's at the N.E. corner, attributed to *Gugl. Bergamasco* (1520), is less gorgeous, but more happily proportioned. Within one of the highest windows to the left of the main façade was the prison of the poet Count Silvio Pellico in 1822, before he was removed to the Spielberg at Brünn (comp. p. 43). In the centre of the court are two *Well Heads* in bronze, of 1556 and 1559. On the façade of the *Clock Tower*, to the right, is a statue of the Venetian general Duke Francis Maria I. of Urbino (d. 1538) by the Florentine sculptor *G. Bandini*. The other statues are antique, but freely restored.

The richly ornamented *Scala dei Giganti*, the flight of steps leading to the palace, derives its name from the colossal statues of Mars and Neptune at the top, by *Sansovino* (1554). On the highest landing of these steps, in the later period of the Republic, the doges were crowned. Opposite are beautiful statues of *Adam and Eve, by *Antonio Rizzo* (1464).

The *INTERIOR (admission, see p. 265; office on the first floor, to the right) is another prominent specimen of Venetian art, although it was robbed of many treasures by the French in 1797. While the earliest native painters devoted their energies to the church of St. Mark, the great masters of the 15th and 16th cent. were chiefly engaged in the Palace of the Doges. As, however, their works were destroyed by the great fire of 1577, the palace now forms a museum of later masters only, such as *Tintoretto*, *Paolo Veronese*, and *Palma Giovane*, but it still presents a most brilliant display of Venetian painting, so far as executed for behoof of the state. The excellent condition of the paintings is noteworthy; the gorgeous colouring of *P. Veronese* is nowhere better illustrated. Lists of the pictures are placed in the principal rooms (except on Sun. and holidays; printed description 50 c.).

We ascend the *Scala dei Giganti*. Around the upper colonnade are modern busts of Venetian scholars, artists, and doges, and a few antiques from the Archæological Museum (p. 281; Dionysus and a satyr, Apollo resting, two Muses). Tickets of admission are sold opposite the staircase (see p. 265). To the right is the richly decorated *Scala d'Oro* of *Sansovino*, completed in 1577, once accessible to those only whose names were entered as 'Nobili' in the Golden Book. The stucco-work is by *Al. Vittoria*, the paintings by *G. B. Franco*. By this staircase we ascend on week-days direct to the upper story. — The next staircase, the *Scala dei Censori*, is the entrance on Sundays and festivals (p. 279).

The UPPER FLOOR contains the apartments in which the author-

titles of the Republic held their meetings, and which retain much of their ancient splendour. We first enter a small anteroom, the —

I. **ATRIO QUADRATO**, with ceiling-paintings by *Tintoretto*, Doge Priuli receiving the sword of justice. On the walls, portraits of procurators (p. 271), also by *Tintoretto*. — To the right is the —

II. **SALA DELL' QUATTRO PORTE**, restored in 1869; architectonic decorations by *Palladio*, 1575. Entrance-wall, in the centre: *Doge Ant. Grimani kneeling before Religion, by *Titian* (a late work; ca. 1555); the figures at the sides are by *Marco Vecelli*. The side pictures are by Titian's pupils: left, Verona conquered by the Venetians in 1459, by *Giov. Contarini*. Over the windows in the E. wall: Neptune strewing the treasures of the deep at the feet of Venezia, by *Tiepolo*. Exit-wall: Arrival of Henry III. of France at Venice in 1574, by *Andrea Vicentino*; Doge Marino Grimani receiving the Persian ambassadors in 1603, by *Gabriele Caliari*, son of P. Veronese. Magnificent ceiling: stucco-work by *Sansovino*, painting by *Jac. Tintoretto*. — Next we enter the —

III. **ANTICOLLEGIO**, opposite the Atrio Quadrato. Architectonic decoration and fine chimney-piece designed by *Scamozzi*. Opposite the windows, Jacob's return to Canaan, by *Bassano*; *Rape of Europa, by *P. Veronese*. Also, four paintings by *Tintoretto*: Forge of Vulcan, Mercury with the Graces, Minerva driving back Mars, and Ariadne and Bacchus.

IV. **SALA DEL COLLEGIO**. On the left, chimney-piece with statues of Hercules and Mercury, by *Campagna*. Over the door and on the exit-wall: Doge Andrea Gritti praying to the Virgin, Nuptials of St. Catharine (with a portrait of Doge Franc. Donato), Virgin in glory (with Doge Niccolò da Ponte), Adoration of the Saviour (with Doge Alvise Mocenigo), all by *Jac. Tintoretto*. Over the throne, a memorial picture of the Battle of Lepanto (1571), *Christ in glory (below, Doge Venier, Venetia, Religion, St. Mark, etc.), by *P. Veronese*. Ceiling-paintings (considered the finest in the palace), Neptune and Mars, Faith, *Venetia on the globe with Justice and Peace, all by *P. Veronese*.

'The roof is entirely by Paul Veronese, and the traveller who really loves painting ought to get leave to come to this room whenever he chooses and should pass the sunny summer mornings there again and again . . . He will no otherwise enter so deeply into the heart of Venice'. — *Ruskin*.

V. **SALA DEL SENATO**. Over the throne, Descent from the Cross by *Jac. Tintoretto*, with portraits of the Doges Pietro Lando and Marc Antonio Trevisano; on the wall, to the left, Doge Seb. Venier before Venetia, Doge Pasquale Cicogna in presence of the Saviour, Venetia with the Lion against Europa on the Bull (an allusion to the League of Cambray, see p. 266), all by *Palma Giovane*; Doge Pietro Loredan imploring the aid of the Virgin, by *Jac. Tintoretto*. Above the exit, Christ in glory, with Doges Lorenzo and Girolamo Priuli, by *Palma Giovane*. Central ceiling-painting: Venice, Queen of the Sea, by *Dom. Tintoretto*.

Beyond this room (to the right of the throne) is the **ANTI-CHIESSETTA**, or vestibule to the chapel of the Doges, containing two pictures by *J. Tintoretto*, SS. Jerome and Andrew, and SS. Louis, Margaret, and George. — In the **CHAPEL (Chiesetta)**, over the altar, Statue of the Madonna by *Sansovino* (1536). On the entrance-wall, *Andr. Previtali*, Israelites crossing the Red Sea, Christ in Hades. — We return through the Sala del Senato, and from the Sala delle Quattro Porte pass through an anteroom (left) to the —

VI. SALA DEL CONSIGLIO DEI DIOI (comp. p. 266). Entrance-wall: Pope Alexander III. and Doge Seb. Ziani (p. 280), the conqueror of Emp. Fred. Barbarossa, by *Leandro Bassano*; opposite, the Peace of Bologna between Pope Clement VII. and Emp. Charles V., 1529, by *Marco Vecelli*. Back-wall: Adoration of the Magi, by *Aliense*. Ceiling-paintings, partly copies of *Veronese* and partly by *Batt. Zelotti* and others; the *Old Man supporting his head with his hand (at the back) is by *P. Veronese* himself.

VII. SALA DELLA BUSSOLA, ante-chamber of the three Inquisitors of the Republic. On the entrance-wall (the present egress) is an opening, formerly adorned with a lion's head in marble, into the mouth of which (*Bocca di Leone*) secret notices were thrown. This room contains two pictures by *Aliense*: on the entrance-wall, Taking of Brescia, 1426, opposite, Taking of Bergamo, 1427; chimney-piece by *Sansovino*; opposite, Doge Leon. Donato kneeling before the Madonna, by *Marco Vecelli*. On the ceiling, St. Mark surrounded by angels, by *Paolo Veronese* (a copy). — The room to the right is the —

VIII. SALA DEI CAPI (the three heads of the Council of Ten). Central ceiling-painting, an angel driving away the vices, of the school of *Paolo Veronese*; chimney-piece by *Sansovino*, with caryatides by *Pietro da Salò*. On the entrance-wall: Madonna and Child, two saints, and Doge Leon. Loredan, by *Vinc. Catena*. — We now return to the Sala della Bussola and descend to the —

CENTRAL FLOOR, to which the Scala dei Censori leads direct (on Sun. and holidays, see p. 277). To the right is the *Archaeological Museum* (p. 281), to the left are the *Library* (p. 281) and the —

SALA DEL MAGGIOR CONSIGLIO, 55 yds. long, 26 yds. broad, 47 ft. high, which was the assembly-hall of the *Great Council* (p. 266). The balcony affords a *View of the lagoons, with the islands of San Giorgio and the Giudecca opposite, and the Lido to the left. The ceiling-paintings, which represent battles of the Venetians, are by *P. Veronese*, *Franc. Bassano*, *Jac. Tintoretto*, and *Palma Giovane*; the best are *Venice crowned by Fame (in the large oval next the entrance) by *Paolo Veronese*, and Doge Niccolò da Ponte in the presence of Venice, with the senate and ambassadors of the conquered cities (in the rectangle in the centre), by *Jac. Tintoretto*. On the frieze are the portraits of 76 doges, beginning with Obelerio Antenoreo (d. 810), the ninth doge of the coun-

federation (p. 220). — On the E. wall, above Guariento's frescoes (p. 268), *Jac. Tintoretto's* Paradise, the largest oil-painting in the world (72 ft. by 23 ft.), with a bewildering multitude of figures, many of the heads of which are admirable. — On the walls are 21 large scenes from the history of the Republic by *Leandro and Francesco Bassano*, *Paolo Veronese*, *Jacopo* and *Domenico Tintoretto*, etc. These pictures consist of two series. The first illustrates in somewhat boastful fashion the life of *Doge Sebastiano Ziani* (1173-79), who accorded an asylum to Pope Alexander III. (comp. p. 272) and (in league with the towns of Lombardy) resisted the imperial demands; the second depicts the exploits of *Doge Enrico Dandolo* (p. 266).

The first series begins on the upper part of the wall to the right of the entrance, and runs to the left towards the opposite end: 1. Meeting of Pope Alexander III. and Doge Ziani at the Monastery della Carità; 2. Parting audience of the Ambassadors of the Pope and the Doge on their departure for Pavia, both by *Pupils of Paolo Veronese*; 3. (above the window) Presentation of the consecrated candle, by *Leandro Bassano*; 4. Ambassadors of the Pope and the Doge at Pavia presenting to Emp. Fred. Barbarossa a petition for cessation of hostilities, by *Jac. Tintoretto*; 5. The Pope presenting a sword to the Doge, by *Franc. Bassano*; 6. (above the window) Departure of the Doge with the papal benediction, by *Paolo Fiammingo*; 7. Battle of Salvo (Pirano), defeat of the Imperial fleet, and capture of Otho, the Emperor's son, 1177, by *Dom. Tintoretto*; 8. (above the door) The Doge presenting the captive Otho to the Pope, by *Andrea Vicentino*; 9. Pope Alexander permits Otho to repair to his father in order to negotiate a peace, by *Palma Giovane*; 10. Fred. Barbarossa kneeling before the Pope (p. 272), by *Federigo Zuccaro*; 11. (above the door) Renewed meeting between the Pope, Doge, and Emperor at Ancona, by *Girolamo Gamarato*. — On the end-wall, 12. The Pope presents gifts to the Doge, including the ring, the symbol of supremacy with which the Doge annually 'wedded the Adriatic', 1177, by *Giulio dal Moro*.

The series of pictures in honour of Doge Dandolo also begins on the entrance-wall, to which we return after seeing the first series. They run from left to right: 1. The Doge and French Crusaders swear alliance at St. Mark's in 1201 for the liberation of the Holy Land, by *Giov. Le Clerc*; 2. Storming of Zara in 1202, by *Andrea Vicentino*; 3. Surrender of Zara in 1202, by *Dom. Tintoretto* (over the door to the balcony); 4. Alexius, son of the dethroned Greek Emp. Isaac Angelus, invoking the aid of the Venetians for his father in 1202, by *Andrea Vicentino*; 5. Taking of Constantinople by the Venetians and French, 1203, by *Palma Giovane*; 6. Second capture of Constantinople, in 1204, by *Dom. Tintoretto*; 7. Count Baldwin of Flanders elected Greek Emperor, 1204, by *Andr. Vicentino*; 8. Coronation of Baldwin by Doge Enrico Dandolo, 1204, by *Altense*. (Above this a black tablet on the frieze among the portraits of the Doges bears the inscription *Hic est locus Marini Faletri decapitati pro criminibus*; comp. p. 266) — Lastly, 9. Return of the Doge Andrea Contarini from his victory over the Genoese fleet near Chioggia, 1380, by *Paolo Veronese*.

The CORRIDOR contains a bust of the Emp. Francis I. and portraits of several senators. — The SALA DELLO SCRUTINIO, or *Voting Hall*, used at the election of the doges and other officials, is decorated similarly to the preceding room. The balcony affords a good view of Sansovino's Library.

On the frieze are portraits of the last 39 doges, from Pietro Loredan (1567-70) down to Lod. Manin (1797). Entrance-wall: Last Judgment, by *Palma Giovane*; above, Prophets, by *A. Vicentino*. Left wall, towards the

Plazzetta: 1. Victory over King Roger II. of Sicily, 1148, by *M. Vecelli*; 2. (beyond the door) Subjugation of Tyre under Domenico Michieli in 1125, by *Aliense*; 3. Victory of Michieli over the Turks at Jaffa, 1123, by *Sante Peranda*; 4. Victory in the Canale Orfano over Pepin, son of Charlemagne, in 815; 5. Siege of the island of Rivoalto by Pepin in 809, both by *A. Vicentino*. — Opposite the entrance: Monument erected in 1694 to Doge Francesco Morosini 'Peloponnesiacus', who in 1684-90 conquered the Morea and Athens (p. 287); the bronze half-figure of the doge in front is attributed to *G. F. Alberghetti*. — Right wall: 6. Lazzaro Mocenigo defeats the Turks near the Dardanelles, 1656, by *Pietro Liberi*; 7. (over the window towards the court), Destruction of Margaritino (in Albania), 1571, by *Pietro Bellotti*; 8. Battle of Lepanto, 1571; 9. (over the second window), Conquest of Cattaro (in Dalmatia) during the war against Genoa, 1378, both by *A. Vicentino*; 10. Recapture of Zara, 1346, by *J. Tintoretto*. — On the ceiling, other scenes from the history of the Republic.

We return, to the right, through the **SALA DI QUARANTIA CIVIL NOVA**, the civil court, which contains some unimportant paintings.

The celebrated **LIBRARY OF ST. MARK** (*Bibliotheca Marciana*; open daily, 9-4, in summer 9-5; special permission necessary for the MSS. and codices), founded in 1468, contains 350,000 printed volumes and about 10,000 MSS. It is about to be removed to the Zecca (p. 276), in order to relieve the Doge's Palace of the weight of the books.

The **READING ROOM** (open to the public) was originally the courtroom of the *Quarantia Civil Vecchia*, or civil appeal-court. — Over the door of the **SALA DEI CATALOGHI** is a portrait of Card. Bossarione, founder of the library, by *Giov Cordegliaighi*. — The show-cases in the **SALA BRSSARIONE** contain some splendid Byzantine book-covers of the 9-11th cent.; a copy of Dante of the second half of the 14th cent., with numerous miniatures, and the **Breviario Germani*, a famous early-Flemish breviary of the beginning of the 16th cent., with beautiful miniatures by Gerard Horenbout and Lievin van Lathem; other valuable MSS., and books printed in Venice. On the ceiling, Adoration of the Magi, by *Paolo Veronese*, brought from the now demolished church of San Nicoletto dei Frari.

The **ARCHÆOLOGICAL MUSEUM** occupies the rooms in which the doges resided down to the close of the 16th century. It contains ancient Greek and Roman sculptures in marble, most of them brought home as booty by the Venetians from their campaigns, and also many more recent acquisitions.

I. Room (Galleria d'Ingresso). Colossal Heads of a male and female satyr. Two pictures of the Lion of St. Mark, by *Jacobello del Piore* (1415), and *Vitt. Carpaccio* (1516). Portraits of Doges.

II. Room (Camera degli Scarlatti; originally the doges' bedroom). Fine early Renaissance wooden ceiling. Chimney-piece by *Ant.* and *Tullio Lombardo*. Over the entrance is a relief of the Doge Leon. Loredan kneeling before the Virgin, perhaps by *Ant. Rizio* (?); the relief of the Madonna, opposite, dates from 1528. Busts of the Doges Andrea Vendramin and Franc. Foscari, the latter a fragment of the reliefs over the Porta della Carta (p. 277), demolished by the Radicals in 1797.

III. Room (Sala dello Sposalizio). In front of the entrance to the Sala dei Filosofi (p. 282), the famous 'Map of the world by the Camaldulensian monk Fra Mauro, 1457-59; adjacent, to the right, six tablets of carved wood from the planisphere of Hadji Mehemet of Tunis (1559), captured by the Venetians in the 17th century. On the walls, other old maps. — The door to the left leads into the —

IV. Room (Sala dei Busti), with a fine early-Renaissance wooden ceiling and a chimney-piece by *Ant.* and *Tullio Lombardo*. Numerous

busts of Roman emperors (the best Vitellius, opposite the entrance). In the centre are Venetian medals, etc. — We now pass in a straight direction into the —

V. Room (*Sala dei Bronzi*), with chimney-piece and magnificent ceiling of the 16th century. Small sculptures in marble, bronze, and ivory. Dies for Venetian coins. Greek vases. Egyptian antiquities.

VI. Room (*Stanza degli Stucchi*), decorated, like R. VII, with stucco reliefs of the 14th century. Show-cases with Venetian coins. By the window, a narwhal-horn, with carvings. — To the right is the —

VII. Room (*Sala dei Filosofi*), which contains a collection of Roman coins. From the steps of the staircase by the right wall we see an interesting *Fresco of St. Christopher, by *Titian*, painted about 1524. In the wall of an adjacent corridor is a memorial of the monument of Thomas Mowbray, Duke of Norfolk, who was banished by Richard II. The Duke died at Venice in 1399 and was buried in the vestibule of San Marco (p. 272). His body was removed to England in 1533, while his monumental tombstone remained *in situ* till 1840, when it also was taken to England. — The door in the N.E. corner of this room leads to the —

VIII.-X. Rooms (*Stanze del Doge*) Round the walls of the first room (*Stanza Gialla*) are bronze sculptures of the Renaissance: *Al. Vittoria*, Bust of Doge Seb. Venier; *Ant. Lombardo*(?), Assumption and Coronation of the Virgin, reliefs from the destroyed monument of the Doges Marco and Agust. Barbarigo in the *Carità*; *Riccio*(?), Four reliefs from the legend of the Holy Cross, and (opposite) Tabernacle door from the church of St. Servus (destroyed in 1812); *Riccio*(?), St. Martin, *Camello*, Battle-scenes. *Tullio Lombardo*, Double relief-portrait in marble; Doge's hat (*cornio ducale*). In the show-cases are plaquettes by *Pisanello*, *Matteo de' Pasti*, *Sperandio*, *Leone Leoni*, and others; Venetian coins. In the middle, coins (oselle) from Murano, ivory reliefs, and cameos (among them, *Zeus Agiochos*). — In the next room (*Stanza Grigia*) is a chimney-piece by *Pietro Lombardo*(?). Antiquities: opposite the windows, Rape of Ganymede, a Roman work, freely restored; Leda with the Swan; Apollo. By the exit-wall, three *Conquered Gauls, resembling the Dying Gladiator at Rome and connected with similar statues at Naples and Rome, ancient copies of the groups erected on the Acropolis of Athens by Attalus I., King of Pergamus, about B.C. 235, after his victory over the Gauls at Sardes. Cupid bending his bow, perhaps after Lysippus. — The third room (*Stanza Azzurra*) also contains ancient marbles, including the lower part of a colossal seated female figure, of the Augustan or Hellenistic period. Two Roman tripod-bases with armed Cupids. Above is a faded fresco of the Madonna and two angels, by *Titian*. — We now pass through the *Sala dello Scudo* into the —

XI. Room (*Stanza dei Bassorelievi*). Entrance-wall, immediately to the right, Fragment of a Greek tomb-relief. Farther on, *Fragment of an Attic frieze of a naval battle, belonging to the similar relief mentioned at p. 202; above it, Front of a child's sarcophagus, with the story of Cleobis and Biton, restored at the top and bottom. In the corner, Square Altar, perhaps of the 3rd cent. B.C., with charming representations of satyrs. On the exit-wall, in the middle, Front of a Roman sarcophagus, representing the death of the children of Niobe; to the left, Warrior sacrificing.

We now descend the staircase and beyond the *Scala dei Censori* (p. 277) pass through the second door to the right (marked 'Prigioni'), from which a narrow passage leads to the lofty **Bridge of Sighs** (*Ponte dei Sospiri*; Pl. H, 5), which was constructed by *Ant. Contino* in 1595-1605 and connects the Palace of the Doges with the *Carceri* or *Prigioni Criminali*, built in 1571-97 by *Giov. da Ponte*. These, the prison for ordinary criminals, are still in use, while the notorious *Piombi*, or prisons under the leaden roof of the Palace, were destroyed in 1797. A staircase descends from

the above-mentioned passage to the *Pozzi*, a series of gloomy dungeons, with a torture-chamber and the place of execution for political criminals. Too much sentiment need not be wasted on the Bridge of Sighs, as the present structure — that 'pathetic swindle' as Mr. Howells calls it —, serving merely as a means of communication between the Criminal Courts and the Criminal Prison, has probably never been crossed by any prisoner whose name is worth remembering or whose fate deserved our sympathy.

A good survey of the Bridge of Sighs and of the handsome E. side of the Doges' Palace, more harmonious in appearance than the W. side, with a basement of faceted stone, is obtained from the Ponte di Canonica (p. 301) or from the *Ponte della Paglia*, which connects the Molo with the **Riva degli Schiavoni* (Pl. H, I, 5; 'quay of the Dalmatians'), a quay paved with unpolished marble. This quay presents a busy scene, being the most popular and sunniest lounge in Venice. In 1887 it was embellished with an equestrian *Statue of Victor Emmanuel II.*, by E. Ferrari; at the back of the pedestal is Venetia enslaved, in front Venetia liberated. The *Hôtel Dantoni* (p. 259) was the home of Alfred de Musset and Georges Sand in 1833. — Beyond the next bridge rises the church of SANTA MARIA DELLA PIETÀ (Pl. I, 5): in the high-choir, above the principal entrance, **Christ in the house of the Pharisee* by Moretto (1544); on the ceiling, *Victory of the Faith*, by Tiepolo. Near this church is the *Casa del Petrarca*, presented by the Republic to Petrarch in 1362.

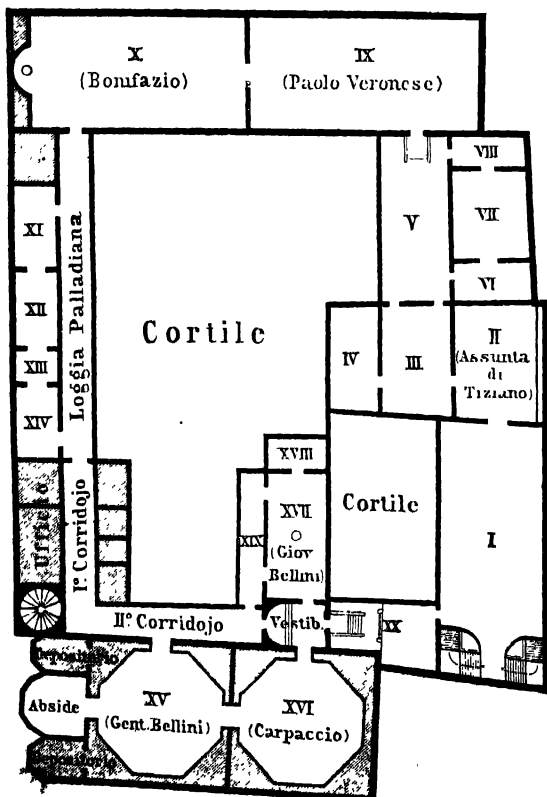
For the adjoining churches of *S. Zaccaria*, *S. Giorgio dei Greci*, and *S. Giovanni in Bragora*, see pp. 301, 305; for the *Arsenal*, *S. Biagio*, and the *Giardini Pubblici*, see p. 306.

b. The Academy.

The ***Accadēmia di Belle Arti* (Pl. E, 6) occupies the old *Scuola di Santa Maria della Carità*, the assembly-hall of this, the oldest brotherhood in Venice (founded 1260), which lies on the Grand Canal, close by the iron bridge (steamboat-station, p. 264), and may be reached on foot from the Piazza of St. Mark in 10 min. (comp. p. 315). The entrance is to the right, under a figure of Minerva with the lion, whence we ascend the staircase. Admission, see p. 265; catalogue (1900), 1 fr. Director, *Signor Cantalamessa*.

The gallery, which was founded in 1798, chiefly contains pictures by Venetian masters, and possesses many works of the first class, besides an abundance of mediocre paintings. The ordinary visitor will be most interested in the canvases of the *Bellini* and the great masters of the following period. The historical paintings by *Gentile Bellini* and *Vittore Carpaccio* in Rooms XV and XVI present a lifelike picture of ancient Venice, while the brilliance of their colouring makes us forget the poverty of their execution

and the want of individuality in their figures and groups. It is instructive to compare the Venetian manner with the mode in which contemporary Florentine artists arrange their groups and



describe historical events. In the case of the numerous pictures of *Giovanni Bellini* (Room XVIII) the attention is chiefly arrested by his 'santa conversazione' pieces (p. 268), by the beauty of his nude figures, and by his vigorous though not very saint-like male figures.

A picture by *Boccaccio Boccaccino* (Room XVII, No. 600), a little-known master of the earlier school, is one of the best of that period. *Palma Vecchio* is represented here by one of his best works, a recently acquired Holy Family (R. VII). *Rocco Marconi's* Descent from the Cross (R. V, No. 166) is one of his finest efforts. *Titian's* masterpiece, the Assumption of the Virgin (R. II, No. 40), requires no comment; the glowing rapture of the apostles, the jubilant delight of the angels, the beaming bliss of the Madonna, and the magnificence of the colouring cannot fail to strike the eye of every beholder. The gallery comprises also the last, uncompleted creation of this master: the *Pietà* in R. X (No. 400). His Presentation in the Temple (R. XX, No. 626) is also very attractive owing to the spirited grouping and the beauty of the individual figures. *Bonifazio I's* wealth of colour is displayed in the Story of Dives (R. X, No. 291), the Massacre of the Innocents (R. X, No. 319), and his small Madonna (R. X, No. 269). The Miracle of St. Mark (R. II, No. 42) by *Jacopo Tintoretto*, and the Supper in the house of Levi (R. IX, No. 203) by *Paolo Veronese*, are specially interesting.

The ticket-office is in the hall at the foot of the stairs, on the right. The double staircase ends in —

Room I (Sala dei Maestri Primitivi). The finely carved Renaissance ceiling (end of 15th cent.) is adorned with paintings by *Alvise Vivarini* (God the Father) and *Dom. Campagnola*. Pictures of the 14-15th cent., some in fine original frames. On the entrance-wall: 15. *Jacobello del Fiore*, Allegory of Justice. To the right: 10. *Lorenzo Veneziano*, Altar-piece in sections (in the centre the Annunciation, 1368; above it, God the Father by *Franc. Bissolo*); 1. *Jac. del Fiore*, Coronation of the Virgin; 33. *Michiele Zambono* (?), Coronation of the Virgin in an assembly of saints, in the centre 'putti' with instruments of torture (a copy of the original by *Ant. Vivarini* and *Giov. Alemanno* in San Pantaleone, p. 313). To the left: 24. *Mich. Lambertini* (Bologna; 15th cent.), Altar-piece, with scenes from the Legend of the Holy Cross in the predelle.

Room II (Sala dell' Assunta): **40. *Titian*, Assumption ('Assunta'), painted in 1516-18 for the Frari (p. 310), whose high-altar it once adorned, and several times restored.

'There is nothing so remarkable in this enchanting picture as the contrast between the apparent simplicity of the results, and the science with which these results are brought about. Focal concentration is attained by perspective science, applied alike to lines and to atmosphere, at the same time that a deep and studied intention is discoverable in the subtle distribution of radiance and gloom. . . . Something indescribable strikes us in the joyful innocence of the heavenly company whose winged ranks crowd together singing, playing, wondering and praying, some in light, some in half light, others in gloom, with a spirit of life moving in them that is quite delightful to the mind and the eye. Like the bees about their queen this swarm of angels rises with the beautiful apparition of the Virgin, whose noble face is transfigured with gladness, whose step is momentarily arrested as she ascends on the clouds, and with upturned face and outstretched arms longs for the heaven out of which the Eternal looks down. To this central point in the picture Titian invites us by all

the arts of which he is a master. . . . The apostles we observe are in shade. An awfully inspired unanimity directs their thoughts and eyes from the tomb round which they linger to the circle of clouds beautifully supported in its upward passage by the floating shapes of the angels. The lifelike semblance of nature in these forms, and the marvellous power with which their various sensations of fear, devotion, reverent wonder, and rapture are expressed, raise Titian to a rank as high as that held by Raphael and Michaelangelo.' — *Crowe & Cavalcaselle.*

Entrance-wall: 44. *Vitt. Carpaccio*, Presentation in the Temple (1510); 36. *Cima da Conegliano*, Madonna enthroned, with saints and angels making music; above, *45. *Paolo Veronese*, Ceres offering her gifts to the enthroned Venetia. — To the left, *37. *Paolo Veronese*, Madonna enthroned, with saints. — *38. *Giov. Bellini*, Madonna enthroned, in a richly decorated niche, with SS. Sebastian and Dominic and a bishop to the right, and Job, St. Francis, and John the Baptist to the left; on the steps of the throne are three angels. This is one of the finest works of the artist (ca. 1478). — *39. *Marco Basaiti*, Call of James and John, the Sons of Zebedee, dating from 1510 and marking with No. 69 in Room V, painted the same year, the highest level reached by Basaiti under the influence of Giov. Bellini. — Opposite, *42. *Jac. Tintoretto*, St. Mark rescuing a slave (1548). — On the rear-wall, *Al. Vittoria*, Busts of Franc. and Dom. Duodo. — The steps lead to —

Room III (*Scuole Varie Italiane*). Entrance-wall: 62. *Spagnoletto*, Martyrdom of St. Bartholomew; 59. *Caravaggio*, Homer. Opposite, 56. *Garofalo*, Madonna in clouds, with four saints (1518). — The door to the left leads to —

Room IV (*Disegni*), with ceiling-paintings by *Benedetto Caliari* (Assumption) and *Tintoretto* (Allegories). By the entrance-wall, in Case 62, are drawings by *Albert Dürer*, *Hans Baldung Grien*, etc. In the centre, in Cases 33-42, is the so-called '*Sketch Book of Raphael*' (not genuine; perhaps by a pupil of *Pinturicchio*). By the back-wall, in the show-cases: 3. *Raphael*, Apollo and Marsyas; 4 and 7. Drawings by *Michael Angelo*. Farther on, *Drawings by *Leonardo da Vinci*, including studies for the Adoration of the Shepherds, the Last Supper (p. 136), and the Battle of Anghiari (p. 446). — We now return to Room III and pass to the left into —

Room V (*dei Belliniani*). Entrance-wall: *69. *Basaiti*, Christ on the Mt. of Olives (see No. 39, in Room II). To the left: 102. *Basaiti*, St. George and the Dragon (1520?); 76. *Marco Marsiale*, Supper at Emmaus (1506); *166. *Rocco Marconi*(?), Descent from the Cross, the group in the centre of great beauty; 80. *Bart. Montagna*, Madonna enthroned, with SS. Sebastian and Jerome; 79. *Franc. Bissolo*, St. Catharine of Siena receiving the Crown of Thorns from Christ. — 89. *Carpaccio*, Martyrdom of the 10,000 Christians on Mt. Ararat (1515); *Andr. Previtali*, 640. Adoration of the Shepherds, 639. Crucifixion. — 95. *Seb. del Piombo*(?), Visitation (formerly described as an early work by Titian). — We now pass through the first door to the right into —

Room VI (del Callot). Left wall: 176. *A. van Dyck*, Christ on the Cross.

Room VII (dei Friulani). To the left, 169. *Girol. da Santa Croce*, SS. Gregory and Augustine. — Opposite, 151. *Pellegrino da San Daniele*, Annunciation (1519). — In the centre, *Palma Vecchio*, *Holy Family with SS. John the Baptist and Catharine.

Room VIII (dei Fiamminghi). Entrance-wall: 180. *J. Steen*, Astrologer. — Opposite: *191. *Rogier van der Weyden* (ascribed to *Hugo van der Goes*), Portrait of a man; 586. *Memling*, Portrait of a young man. — By the exit, 182, 184. *H. Bosch*, Scenes in Hades. — We now return to R. V and ascend the steps to —

Room IX (di Paolo Veronese). On the wall to the right, *203. *Paolo Veronese*, Jesus in the house of Levi (1573), a masterpiece of the artist, who has used the historical incident as a pretext for delineating a group of handsome figures in the unfettered enjoyment of existence (much damaged). — To the left, *Jac. Tintoretto*, 217. Descent from the Cross, 233. Doge Alvise Mocenigo, 234. Andrea Cappello (restored). — 252. *Leandro Bassano*, Raising of Lazarus; 260. *Paolo Veronese*, Annunciation. — On an easel, *Paolo Veronese*, Scene from the legend of St. Nicholas of Bari (a ceiling-painting; injured).

Room X (dei Bonifazi). To the left: 269. *Bonifazio I.*, Madonna with saints (early work); 280. *Bonifazio III.*, SS. Bernard and Sebastian. — 278. *Bonifazio II.*, The Woman taken in adultery.

*291. *Bonifazio I.*, Banquet of Dives.

'An attractive narrative composition, affording us a glimpse of the private life of a Venetian aristocrat. In the splendour of the colouring, the beauty of the forms, and the charm of the landscape in the background, we may recognize the influence of Titian's masterpieces of ca. 1510-20'. — *Burckhardt*.

284. *Bonifazio I.*, Christ enthroned, with saints (1530). — 302. *Palma Vecchio*, St. Peter enthroned, with six saints (retouched); 318. *Bonifazio I.*, St. Mark. — *Moretto*, 331. St. Peter, 332. John the Baptist. — *400. *Titian*, *Pietà*, his last picture, on which he was engaged at the time of his death in his 99th year, completed by *Palma Giovane* in 1576, as the inscription records.

'It may be that looking closely at the '*Pietà*', our eyes will lose themselves in a chaos of touches; but retiring to the focal distance, they recover themselves and distinguish all that Titian meant to convey. In the group of the Virgin and Christ — a group full of the deepest and truest feeling — there lies a grandeur comparable in one sense with that which strikes us in the '*Pietà*' of Michaelangelo.' — *C. & C.*

321. *Pordenone*, Madonna of the Carmelites, with saints; 319. *Bonifazio I.*, Massacre of the Innocents; *320. *Paris Bordone*, Fisherman presenting the Doge with the ring received from St. Mark, probably the most beautiful ceremonial picture in existence (*Burckhardt*).

316. *Pordenone*, San Lorenzo Giustiniani, with John the Baptist, St. Francis, St. Augustine, and three other figures.

'The composition unites all the peculiar qualities of the master, and we can see that a supreme effort has been made to produce a grand impression. The work, however, cannot be put on a level with the great creations of Titian'. — *C. & C.*

In the centre, 295. *Bonifazio I.*, Judgment of Solomon (1533); 301. *Cariani*, Portrait, *Pordenone*, 298. A pious founder, 306. Portrait. — In the recess, *Canova*, Original model for the group of Hercules and Lichas.

LOGGIA PALLADIANA, with a few sculptures. The numbering of the pictures (17-18th cent.), begins at the opposite end, to the right. 346. *Jan Fyt*, Dead game (1642); 344, 345. *Hondecoeter*, Chickens, Victorious cock; above, 343. *G. B. Tiepolo*, The Brazen Serpent; 368. *Elsheimer* (?), Peter's Denial. *Corn. de. Wael* (?), 136. Pont Neuf at Paris, 139. Market at Impruneta near Florence, a large picture enlivened by many figures, both after engravings by *Jacques Callot*. — We then pass into —

ROOM XI (dei Bassani). This room contains pictures by *Francesco Bassano*, *Jacopo Bassano*, and *Leandro Bassano*.

ROOM XII (del Secol XVII & XVIII). To the right: 481. *G. B. Tiepolo*, Holy Family and St. Cajetan. — Room XIII. 462-468. Paintings by *Pietro Longhi*, of interest on account of their illustration of Venetian costumes and customs in the 18th century. Also, twelve pastels by *Rosalba Carriera*.

ROOM XIV (del Tiepolo). Opposite the entrance, 462. *Tiepolo*, St. Helena finding the Holy Cross, one of the master's finest ceiling paintings (restored). Below it, 463. *Ant. Canale*, Palace-court; 652. *Jac. Bassano*, St. Jerome. On the left wall, 484. *Tiepolo*, St. Joseph with the Holy Child and four saints; 494. *Ant. Canale* (*Canaletto*), Scuola di San Marco. — We next pass through the Loggia Palladiana into —

CORRIDOR I. To the right, 516. *Paris Bordone* (?), Storm (re-touched). — To the left is —

CORRIDOR II. To the right, 541. *Pudovanino*, Madonna in clouds. From the last window, fine view of Palladio's building (see p. 290). — The middle door (right) leads into —

ROOM XV (di Gentile Bellini), with pictures from the Scuola di San Giovanni Evangelista (p. 317), representations of the Miracles of the Cross, etc. To the left of the entrance, 563. *Gentile Bellini*, High-altar-piece, with adoration of a fragment of the Cross (injured); 564. *Giov. Mansueti*, Miracle of the Holy Cross; *566. *Carpaccio*, Cure of a lunatic, with the old Rialto Bridge in the background. *Gentile Bellini*, *567. Procession in the Piazza S. Marco (1496), where the piazza differs from its present form; 568. Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal (1500); 570. San Lorenzo Giustiniani, a tempera painting on canvas from the church of the Madonna del Orto (1465; much injured). — In the apse in front of us: 569, 571. *Giov. Mansueti*, Miracles of St. Mark. — We now return to Room XV and enter —

ROOM XVI (del Carpaccio), with nine *Scenes from the legend of St. Ursula, painted by *Vittore Carpaccio* in 1490-95 for the Scuola di Sant' Orsola in Venice.

Beginning to the right of the exit- 572. The ambassadors of the pagan king of England bring to King Maurus, father of St. Ursula, the proposals of their master for the hand of his daughter; to the right, the king deliberates over the matter; 573. The ambassadors depart with the answer that the bride desired the postponement of the marriage for three years, in order to make a pilgrimage to Rome, accompanied by eleven thousand virgins; 574. Return of the ambassadors to England and their report to the king; 575. Double picture, representing the Departure of the English prince, who has resolved to share in the pilgrimage, and his Meeting with Ursula (on shipboard); 576. Apotheosis of St. Ursula; 577. Ursula, her companions, and the prince receive the blessing of Pope Cyriacus (in the background rises the Castel Sant' Angelo); *578. The saint's dream of her martyrdom; 579. Arrival of St. Ursula at Cologne; 580. Martyrdom of the saint and her virgins, who are pierced with arrows; and burial of the saint — The style in which the legend is narrated is almost too simple, but interesting on account of the admirable perspective and faithful rendering of real life. The traveller who has visited Belgium cannot fail to compare this work with the celebrated shrine of St. Ursula at Bruges, painted by Hans Memling about the same time (1489) for the Hospital of St. John there. The execution of the northern artist is tender and graceful, almost like miniature painting, while the extensive canvases of his Venetian contemporaries are vigorous, almost coarse in character.

Through the adjoining VESTIBULE, with some modern sculptures, we reach —

Room XVII, which contains masterpieces of the close of the 15th century. To the left: 147. *Cima da Conegliano*, Madonna enthroned, with SS. Dionysius and Liberalis; in the lunette above, Christ blessing, between SS. Peter and Paul (retouched). — 628. *Cosimo Tura*, Madonna; *588. *Mantegna*, St. George, grandly conceived, and executed with the delicacy of a miniature; 581. *Bart. Vivarini*, Altar-piece in several sections, with the Virgin adoring the Child in the centre (1475; damaged); 607. *Alvise Vivarini*, Madonna enthroned, with saints (1480); 590. *Antonello da Messina*, Madonna at prayer; 589. *Pietro da Messina*, Ecce Homo; 47. *Piero della Francesca*, St. Jerome, with adoring donor, — *600. *Boccaccio Boccaccino*, Madonna with SS. Peter, John the Baptist, Catharine, and Rosa, a richly-coloured picture with beautiful landscape. *Cima da Conegliano*, *611. Christ with SS. Magnus and Thomas, 623. St. Christopher, *592. Tobias and the angel, with SS. Nicholas of Bari and James, 603. Madonna with John the Baptist and St. Paul, 604. Entombment. 602. *Giov. Buonconsiglio (Marescalco)*, SS. Benedict, Cosmas, and Thecla, a fragment of a large altar-piece. — In the centre, Dædalus and Icarus, the work of *Canova* when 24 years of age. — Behind is —

Room XVIII (di Giovanni Bellini), containing a series of admirable works by *Giovanni Bellini*: to the left: 612. Madonna, 583. Madonna (an early work), *595. Allegorical paintings from the artist's later period, some with delightful landscapes, *613. Madonna, Mary Magdalen, and St. Catharine ('the three women are characterised by an extraordinary union of dignity, earnestness, and beauty'. C. & C.), *596. Madonna of the Two Trees (1487), *610. Madonna with SS. Paul and George (after 1483), no number, Christ, 591.

Madonna (retouched); *594. Madonna in a beautiful landscape. Also, 582. *Jacopo Bellini*, Madonna (restored). — We return to R. XVII. and thence enter —

Room XIX. 624. *Alvise Vivarini* (?), Annunciation. Bust of Card. Scipione Borghese (1633), by *Bernini*. — We return through the Vestibule (p. 289) and descend the stairs to the left to —

Room XX (della Presentazione), with carved wooden ceiling decorations of the 15th century.

On the exit-wall, *626. *Titian*, Presentation in the Temple, painted in 1538 for this room, then the Sala dell' Albergo of the Brotherhood della Carità (damaged).

'It was in the nature of Titian to represent a subject like this as a domestic pageant of his own time, and seen in this light it is exceedingly touching and surprisingly beautiful. Mary in a dress of celestial blue ascends the steps of the temple in a halo of radiance. She pauses on the first landing place, and gathers her skirts, to ascend to the second. . . . Uniting the majestic lines of a composition perfect in the balance of its masses with an effect unsurpassed in its contrasts of light and shade, the genius of the master has laid the scene in palatial architecture of grand simplicity. . . . The harmony of the colours is so true and ringing, and the chords are so subtle, that the eye takes in the scene as if it were one of natural richness, unconscious of the means by which that richness is attained. . . . In this gorgeous yet masculine and robust realism Titian shows his great originality, and claims to be the noblest representative of the Venetian school of colour'. — *C. & C.*

Titian (?), 245. Portrait of Jac. Soranzo, 314. John the Baptist in the Wilderness; *625. *Ant. Vivarini* and *Giov. Alemanno*, Madonna enthroned, with angels and the four Fathers of the Church (1446), a masterpiece of the early Venetian school and also interesting on account of the peculiar architecture.

Adjoining the Academy on the left is the *Reale Istituto di Belle Arti*. To the left of the first court is a second, with the inner *Façade of Palladio's unfinished *Convent of Carità* (1561), enthusiastically described by Goethe.

c. Canal Grande.

The ***Grand Canal*, or *Canalazzo*, the main artery of the traffic of Venice, fully 2 M. in length, with an average width of 75 yds. and a depth of 16 ft., intersects the city from N.W. to S.E., and resembles an inverted *S* in shape. It is crossed by three bridges, the *Ponte di Ferro* (Pl. E, 6), the *Ponte di Rialto* (Pl. G, 4), and the *Ponte alla Stazione* (Pl. D, 3), while small steamers and hundreds of gondolas and other craft are seen gliding in every direction. Handsome houses and magnificent palaces rise on the banks, for this is the street of the *Nobili*, the ancient aristocracy of Venice. A trip on the canal is extremely interesting; $\frac{3}{4}$ hr. at least should be devoted to it in order to obtain a glimpse of the principal palaces. The gondolier points out the chief edifices; comp. also the Album by *Ongania* (1 fr.; p. 263). The posts (*pali*) display the heraldic colours of their owners. The following list begins at the Piazzetta.

LEFT.

Punta della Salute and *Dogana di Mare* (Pl. G, 6), the principal custom-house, erected by *Gius. Benoni* in 1676-82; the vane on the tower is a gilded *Fortuna*. — A little back, the *Seminario Patriarcale* (p. 317).

Santa Maria della Salute (Pl. F, G, 6), see p. 316.

Abbazia San Gregorio (14-15th cent.).

Palazzo Genovese (modern Gothic; 1892).

Palazzo Volkoff (Gothic), now the property of Signora Eleonora Duse.

Pal. Dario, in the style of the Lombardi (1480).

Pal. Venier, consisting simply of the groundfloor of a building planned on a scale of great magnificence, by *Giorgio Massari* (18th cent.); with garden.

Pal. Morosini-Rombo (formerly *Da Mula*), pointed style of the 15th century. Adjacent are the *Venezia-Murano* mosaic works (p. 263).

RIGHT.

Zecca (Pl. H, 6), see p. 276; farther on, beyond the *Giardino Reale*, is the steamboat-station *S. Marco* (Pl. G, 6; see p. 261).

Palazzo Giustiniani, now *Hôtel Europa* (Pl. b; G, 6), in the pointed style of the 15th century. *Chateaubriand*, *George Eliot*, and *Wagner* are among the names connected with this palace. The last wrote '*Tristram and Isolde*' here.

Pal. Treves (formerly *Barozzi-Eno*), ascribed to *Longhena* (1680). It contains *Hector* and *Ajax*, *Canova's* last works (fee $\frac{1}{2}$ fr.).

Pal. Tiepolo, now *Hôtel Britannia* (Pl. c; G, 6).

Pal. Contarini, 15th century.

**Pal. Contarini-Fasan*, Gothic (14th cent.), the so-called '*House of Desdemona*.'

Pal. Ferro (Pl. o; F, 6), now the *Grand Hôtel* (15th cent.).

Pal. Fini (1683), now united with the *Grand Hôtel*.

Steamboat-station *Santa Maria del Giglio* (Pl. F, 6), see p. 261.

Pal. Gritti, Gothic (14th cent.).

**Pal. Corner della Cà Grande*, built by *Jac. Sansovino* in 1532, with spacious court, now seat of the *Prefecture* and the *Consiglio Provinciale*.

The hall of the *Provincial Council* is adorned with ceiling-paintings (*Triumph of Venice*, etc.) and a frieze, 140 ft. long (*Procession of the Doges*

LEFT.

Pal. Loredan (17th cent.), residence of Don Carlos.

Pal. Balbi-Valier (18th cent.).

Pal. Manzoni-Angaran, in the style of the Lombardi (15th cent.).

Steamboat-station *Accademia* (Pl. E, 6), see p. 261.

Ponte di Ferro or *Ponte dell'Accademia* (Pl. E, 6; p. 283), constructed in 1854, between the *Campo della Carità* and the *Campo San Vitale*.

Accademia di Belle Arti, see p. 283.

Palazzi Contarini degli Scrigini, one by *Scamozzi* (1609), in the late-Renaissance style, the other Gothic (15th cent.).

Pal. Loredan or *dell' Ambasciatore*, 15th cent. (restored in 1900), with two statues on the façade ascribed to *Pietro Lombardo* (German embassy in the 18th cent.).

**Pal. Bensonico* (now *Browning*), built by *Bald. Longhena* (1680), with a top story by *G. Massari* (1745). This is the house in which Robert Browning died in 1889, and is now occupied by his son. Memorial tablet on the wall facing the side-canal. It contains celebrated ceiling-paintings by *Luca Giordano* and *G. B. Tiepolo* (usually open 9-4; 1 fr.).

Two *Palazzi Giustiniani*, in the Gothic style (15th cent.). In the first of these Mr. Howells wrote his 'Venetian Life'.

**Pal. Foscarini* (called *Pal. Giustiniani* before the addition of

RIGHT.

in the *Piazza di San Marco*), by *Giuse. Vizzotto-Alberti* and *Vinc. De' Stefani* (1897).

Pal. Curtis (formerly *Barbaro*), in the pointed style of the 14th century.

Pal. Franchetti (formerly *Cavalli*), in the pointed style of the 15th cent. (restored), with fine windows and a handsome new staircase by *Canillo Boito*.

Church of *San Vitale* (p. 316).

Pal. Levi (formerly *Giustiniani-Lolm*), of the 17th century.

Pal. Falier (Gothic; 15th cent.), occupied for some time by Mr. W. D. Howells.

Cà (i.e. *Casa*) *del Duca*, a plain house on the grand foundations of a palace begun for *Francesco Sforza*, Duke of Milan, but left unfinished by order of the Republic.

Pal. Malipiero, rebuilt in the 17th century.

Campo San Samuele, with a church of that name.

Pal. Grassi, by *G. Massari* (1705-46), restored by the late Baron Sina. Frescoes on the staircase by *P. Longhi*.

LEFT.

the upper story by Doge Francesco Foscari), pointed style of 15th cent. (restored in 1867), situated at the point where the Canal turns to the E, containing the Scuola Superiore di Commercio.

Pal. Balbi, late-Renaissance, by Aless. Vittoria (1582-90), now occupied by Guggenheim, the dealer in antiquities (p. 265).

Pal. Grimani (a San Tomà), late-Renaissance.

Steamboat-station *San Tomà* (Pl. E, 5); see p. 261.

Pal. Persico, in the style of the Lombardi (16th cent.).

Goldoni (1707-93), the writer of Italian comedies, was born in the interesting Gothic house (good staircase) behind this, at the corner of Ponte S. Tomà (bust and inscription).

Pal. Tiepolo-Valier (15-16th cent.).

**Pal. Pisani a San Polo*, in the pointed style of the 15th century.

Pal. Barbarigo della Terrazza, by Bern. Contino (1568), now the mosaic shop of Rigo & Co.

Pal. Cappello-Layard, at the corner of the side-canal Rio di S. Polo, the residence of Lady Layard.

It contains an interesting collection of pictures, including specimens of Ercole Grandi, Savoldo, Cosimo Tura, Moretto, Boccaccino, Giov. Bellini, Carpaccio, Cima da Conegliano, Gentile Bellini (portrait of Sultan Mahomet II.), and others (visitors not always admitted).

Pal. Grimani-Giustiniani, in the style of the Lombardi (16th cent.).

Pal. Bernardo, Gothic (15th cent.), now the mosaic factory of A. Salviati & Co.

Pal. Donà, Romanesque (12th cent.).

Pal. Papadopoli, formerly

RIGHT.

Pal. Moro-Lin (Pl. E, 5; now *Pascolato*), a late-Renaissance edifice by Seb. Mazzoni of Florence (16th cent.).

Pal. Contarini delle Figure, early-Renaissance (1504), with trophies on the walls.

Pal. Mocenigo, three contiguous palaces, that in the centre occupied by Lord Byron in 1818. The second and third of these palaces date from 1580.

Pal. Garzoni (Gothic; 15th cent.), now the French consulate.

Steamboat-station *Sant' Angelo* (Pl. F, 5), see p. 261.

**Pal. Corner Spinelli*, early-Renaissance by *Moro Coduoli*, in the style of the Lombardi.

Pal. Cavalli, Gothic style of 15th century.

LEFT.

Tiepolo, a Renaissance edifice of the 16th cent., rebuilt in 1874 et seq. and sumptuously fitted up in the styles of the 16-18th cent. by Michelangelo Guggenheim (p. 263). Adm. only on special recommendation.

Pal. Businello, Romanesque (12th cent.?), freely restored.

Steamboat-station *San. Silvestro* (Pl. F, 5, 4), see p. 261

The next two houses occupy the site of the palazzo inhabited by the patriarchs of Grado (p. 330) in the 12-15th centuries.

RIGHT.

**Pal. Grimani*, Renaissance, chef d'œuvre of *Michele Sanmicheli*, middle of 16th cent., now the *Reale Corte d'Appello*; 'the principal type in Venice, and one of the best in Europe, of the central architecture of the Renaissance schools' (*Ruskin*).

**Pal. Farsetti* (originally *Dandolo*), Romanesque style of 12th cent., now occupied (like the following) by the municipal offices (*Municipio*).

**Pal. Loredan*, coeval with the last, the residence in 1363 and 1366 of King Peter Lusignan of Cyprus, whose armorial bearings are seen on different parts of the edifice.

'This palace, though not conspicuous, . . . will be felt at last, by all who examine it carefully, to be the most beautiful palace in the whole extent of the Grand Canal'. — *Ruskin*.

Pal. Dandolo, early-Gothic, said to occupy the site of the residence of the celebrated Doge Enrico Dandolo (p. 266; café on the groundfloor).

Pal. Bembo, pointed style of 15th century.

Steamboat-station *Carbon* (Pl. G, 4), see p. 261.

Pal. Manin, with façade by *Sansovino*, 16th cent., belonged to the last Doge Lod. Manin (p. 267); now *Banca d'Italia*.

Steamboat-station *Rialto* (Pl. G, 4), see p. 261.

The **Ponte di Bialto** (i.e. 'di rivo alto'; Pl. G, 4), built in 1588-92 by *Giovanni da Ponte* on the site of an earlier wooden bridge, is 158 ft. long and 90 ft. wide, and consists of a single marble arch of 74 ft. span and 32 ft. in height, resting on 240 piles. It is situated midway between the *Dogana di Mare* and the railway-station, and down to 1854 was the sole connecting link between the E. and W. quarters of Venice. The bridge is flanked by

shops. — Description of the quarter near the Ponte Rialto, see pp. 298-301 and p. 307. The *Rialto* or *Rivocalto* was the site of the ancient city of Venice (comp. pp. 220, 221, and chap. ii. of *H. F. Brown's* history), and it is the district (not the bridge) that *Shylock* speaks of in 'The Merchant of Venice'.

LEFT.

Pal. de' Camerlenghi, early-Renaissance, attributed to *Guglielmo Bergamasco* (1525-28), once the residence of the chamberlains or treasurers of the Republic.

Fabbriche Vecchie di Rialto, by *Scarpagnino* (1525).

Fabbriche Nuove, by *Jac. Sansovino* (1556), restored in 1860, and now accommodating the *Reale Corte d'Assise*. — Adjoining is the *Erberia* or vegetable market (p. 307).

Pescheria (Pl. F, 4), fish-market, an ugly iron structure, now being superseded by a new Gothic edifice, by *Ces. Laurenti* and *Rupolo*. Behind it are the remains of the Gothic *Pal. Querini* (13th cent.).

Pal. Morosini (now *Valeni*), Gothic (15th cent.).

RIGHT.

Fondaco de' Tedeschi, a German warehouse from the 12th cent. onwards, now the General Post Office. After a fire in 1505 it was re-erected by the state from a design by *Girolamo Tedesco* and again let to the Germans. The exterior and the turrets (removed) were decorated with frescoes by *Giorgione* and *Titian*, completed in 1508, of which only slight vestiges remain.

Pal. Civran, by *G. Massari* (1701).

Corte del Remer, 13th century.

Cà da Mosto, 12th cent. (?)

Pal. Mangilli-Valmarana, built by *A. Visentini* (1760).

Pal. Michiel del Brusà, originally Gothic.

Pal. Michiel dalle Colonne (Pl. F, G, 3), originally *Grimani*, now *Donà dalle Rose*, Gothic, but rebuilt in the 17th century.

The INTERIOR (visitors admitted) was restored in the rococo style by *Gugl. Ciardi* in 1898. On the first floor are 'Flemish Tapestries', of which fourteen (18th cent.) illustrate the histories of *Scipio* and *Cæsar* (from cartoons by *M. Coste*?) and four have scenes of child-life, by a pupil of *Rubens* (17th cent.). In the Salons are portraits of Venetian nobles of the 17-18th century). In the first antechamber, *Giov. Bellini*, Madonna; *Moretto*, Equestrian portrait; 12 paintings by *Pietro Longhi*; porcelain and majolica. In the second antechamber is a ceiling-painting by *G. B. Tiepolo*.

Pal. Sagredo, pointed style of 14th century.

LEFT.

Pal. Corner della Regina (Pl. F, 3), erected by *Dom. Rossi* in 1724, on the site of the house in which Catharine Cornaro, Queen of Cyprus (p. 266), was born; now the 'Monte di Pietà' or pawn-office.

***Pal. Pesaro**, late-Renaissance, by *Longhena* (1679), but not finished until 1710, now belongs to the city and is to serve as an artists' home and as a *Gallery of Modern Art*.

Church of *Sant' Eustachio* ('*Santo Stae*'), built by *Giov. Grassi* in 1678, with rich baroque façade by *Dom. Rossi* (1709).

Pal. Tron, 16th century.

Pal. Battaglia, by *Longhena* (1668). — Adjacent is the *Antico Granajo*, or former granary of the republic.

Fondaco de' Turchi (Pl. E, 3), in the Romanesque style of the 11th cent., once (after 1621) a Turkish dépôt, entirely restored of late and fitted up for the *Museo Civico* (p. 308).

Steamboat-station *Museo Civico* (see p. 261).

Casa Correr, Renaissance (16th cent.), now part of the *Museo Civico*.

RIGHT.

***Ca Doro** (Pl. F, 3; p. 267), the most elegant of the palaces in the Gothic style, was built by *Giov. and Bart. Buon* in 1424-30; interior lately restored by *Baron Franchetti*. The popular reading of the name (*Cà d'Oro*) is alleged to be based on the original gilding of the ornamentation of the façade. Steamboat-station (p. 261).

Pal. Fontana, late-Renaissance (16th cent.). Here *Pope Clement XIII.* (1768-69; *Carlo Rezzonico*) was born.

Pal. Grimani della Vida (now *Gussoni*), 16th cent., in the style of *Sanmicheli*.

Pal. Erizzo, pointed style of 15th century.

***Pal. Vendramin Calergi** (Pl. E, 3), built in the early-Renaissance style, about 1509, by *Moro Coducci* (?), one of the finest palaces in Venice, is the property of *Prince Henry of Bourbon*, Count of *Bardi*.

Motto on the exterior, '*non nobis, Domine, non nobis*'. The interior (shown by ticket obtained at *Carrer's* antiquarian shop, next *Santo Stae's*) contains paintings (frieze by *Palma Giovane*, *Triumph of Cæsar*) and a large collection of Chinese and Japanese porcelain. — *Richard Wagner*, the composer, died in this house in 1883 (comp. *Gabr. d'Annunzio's* novel '*Il Fuoco*').

Church of *Santa Marcuola* (properly *Santi Ermagora e Fortunato*), with unfinished façade, built by *G. Massari* (1728-36).

In the interior is an early work by *Titian*: The boy Christ between *St. Andrew* and *Catharine* (to the left of the S. entrance).

Farther on, beyond the *Cannaregio* (see p. 297), the church of *San Geremia* (Pl. D, E, 3), dating from 1753 (steamboat-station,

LEFT

RIGHT.

see p. 261). Behind are the *Pal. Labia* and the *Ghetto Vecchio* (see below).

Pal. Flangini (now *Clery*), late-Renaissance (unfinished), perhaps by Longhena (?).

**Chiesa degli Scalzi* (Pl. D, 3: steamboat-station, see p. 261), the former church of the bare-footed friars, begun in 1649 by *Longhena*, with a fine façade added by *Gius. Sardi* in 1683-89, is perhaps the most imposing specimen of the Venetian baroque style. It was much damaged by the bombardment of 1849, but was restored in 1853-62.

The ceiling is decorated with a large fresco by *Tiepolo*, representing the miraculous removal of the house of the Virgin to Loreto. The high-altar, by *Gius. Pozzo*, with its eight twisted columns, is a characteristic example of the architectonic perversities of the age of its construction.

Adjoining the Scalzi is the *Ponte alla Stazione* (Pl. D, 3), a station-bridge, completed in 1858.

San Simeone Piccolo (Pl. D, 3, 4), rebuilt in 1718-38 by Scal-farotto, is an imitation of the Pantheon at Rome.

Stazione della Strada Ferrata (Rail. Station), see p. 258.

Steamboat-station *Santa Lucia* (Pl. D, 4), see p. 262.

To the left, near the point where the Canal turns to the N.W., is the well-kept *Giardino Papadopoli* (Pl. C, D, 4; permesso at the *Pal. Papadopoli*, p. 293). Farther on is the last steamboat station, *Santa Chiara* (Pl. C, 4; see p. 262).

In the *CANNAREGIO*, which diverges from the Canal Grande at San Geremia, rises, on the left, the *Pal. Labia* (Pl. D, E, 3; adm. 1 fr.), a handsome but neglected edifice by *Andr. Cominelli* (1720-50), with *Frescoes by *Tiepolo* in the principal hall on the first floor (Antony and Cleopatra). — Farther on, to the left, is the *Pal. Manfrin*, formerly celebrated for its picture gallery.

Opposite, on the right side of the canal, is the *Ghetto Vecchio* (Pl. D, E, 2), with its high, many-storied houses, long the quarter of the Jews, who were originally settled in the Giudecca. The *Tempio Israelitico Spagnuolo* (Pl. E, 2), or synagogue of the Spanish Jews (p. 266), was rebuilt by Longhena in 1655. Following the Cannaregio farther, we reach —

***San Giobbe** (Pl. C, 2; open till noon), an early-Renaissance church begun in 1462 and finished after 1471 by *Ant. Gambello* and *Pietro Lombardo*. It has a fine portal.

LEFT AISLE. The second chapel, built by a Florentine (perhaps *Franc di Simone*), has a handsome marble altar and a ceiling adorned with glazed terracotta reliefs of the Evangelists, from the workshop of *Luca della Robbia*. — In the Choir and in the recess to the left are charming *Ornamentation and Reliefs by *Pietro Lombardo*; on the floor, the tombstone of *Doge Cristoforo Moro* (d. 1471), founder of the church. — In the chapel to the right of the choir is an Adoration of the Shepherds, by *Scavolo*. — In the adjacent SACRISTY: *Andr. Previtali*, Marriage of St. Catharine; portrait of *Doge Cristoforo Moro*, of the school of *Bellini*; terracotta bust of St. Bernard (15th cent.).

Nearly opposite the church is the *Protestant House for Boys* (p. 264). — The house No. 968 *Fondamenta delle Penitente* (Pl. C, 2) was occupied by J. J. Rousseau in 1743-44.

d. From the Piazza of St. Mark to the Rialto Bridge and the Northern Quarters.

The **Merceria** (Pl. G, 5), which enters the Piazza of St. Mark under the clock-tower (p. 275), is the principal business-street of Venice, containing attractive shops. It leads direct to the Rialto Bridge. In the second short street to the right is —

San Giuliano ('*San Zulian*'; Pl. G, 5), erected by *Sansovino* in 1553. Over the portal is the bronze statue of the founder, the jurist Thomas of Ravenna, in a sitting posture, by the same master.

INTERIOR. 1st Altar to the left: *Boccaccio Boccaccino*, Madonna and four saints. Chapel to the left of the high-altar: *Girolamo Campagna*'s Dying Christ supported by angels, a relief in marble; adjacent, the Virgin and St. John, bronze statues, also by *Campagna*; school of *Paolo Veronese*, Last Supper. Above the high-altar *Girol. da Santa Croce*, Coronation of the Virgin. — Good light necessary.

Returning to the Merceria, we soon observe the lofty choir of S. Salvatore appearing between the houses.

***San Salvatore** (Pl. G, 5; comp. p. 265), erected by *Giorgio Spavento* and *Tullio Lombardo* in 1506-34 (baroque façade 1663), is surmounted by three flat domes resting on circular vaulting, which is supported in turn on square domed corner-spaces. Burckhardt styles it the finest modern church in Venice.

RIGHT AISLE. Between the 1st and 2nd altars: Monument of Proc. Andrea Dolfín (d. 1602) and his wife; on the 2nd altar: Madonna with angels, by *Campagna*; adjacent, Monument of *Doge Franc. Venier* (d. 1556), with a fine figure of Hope (r.), by *Sansovino*. Over the 3rd altar **Titian*'s Annunciation, executed in his 89th year, in which 'the grandeur attained brings the painter as near to Michaelangelo in conception as it was possible for Titian to come' (C. & C.); the frame is by *Sansovino*. — **RIGHT TRANSEPT.** In the middle is the monument of Catharine Cornaro (d. 1510), Queen of Cyprus, who abdicated in 1489 in favour of Venice (see p. 266). — **CHOIR.** Transfiguration, high-altar-piece by *Titian*, painted, like the Annunciation, about 1660 (injured; covered; best light at midday); the chased silver altar-covering with numerous figures of saints, etc., executed about 1290, is seen only on high festivals. — Chapel on the left: *Christ at Emmaus, perhaps by *Giov. Bellini* (covered). — **LEFT TRANSEPT.** Monument of three cardinals of the Corner family; below, Baptism of Christ by *N. Remerti*. —

LEFT AISLE. By the altar to the right of the organ, statues of SS. Rochus and Sebastian, by *Al. Vittoria*; a statue of St. Jerome, by *Tullio Lombardo*. SS. Augustine and Theodore on the wings of the organ are by *Franc. Vecelli*. Lofly architectural monument of the doges Girolamo (d. 1567) and Lorenzo Priuli (d. 1559), with gilded recumbent figures of the brothers.

Then to the right (N.) to the **CAMPO SAN BARTOLOMEO** (Pl. G, 4), in which a bronze statue, modelled by Dal Zotto, was erected in 1883 to *Carlo Goldoni*, the dramatist (1707-93). In the church of **SAN BARTOLOMEO**, to the right and left of the organ, SS. Sinibald and Louis, and to the right and left in the aisles, SS. Bartholomew and Sebastian, all by *Sebastian del Piombo* (early works, under Giorgione's influence). — The street to the E. leads past the church of **SAN LIO** (Pl. G, H, 4; over the first altar on the left *Titian's* St. Jago de Compostella, 1565) to *Santa Maria Formosa*, see p. 302. The *Ponte Rialto* lies to the W. of the Campo S. Bartolomeo (p. 294).

We cross the piazza in a straight (N.) direction, pass the *Fondaco de' Tedeschi* (p. 296) on the left, and reach, on the right —

San Giovanni Crisostomo (Pl. G, 4), erected in the early-Renaissance style after 1497 by *Moro Coducci*.

Second altar on the left, Coronation of the Virgin, and the Apostles, reliefs by *Tullio Lombardo*. First altar on the right, *Giov. Bellini*, "SS. Jerome, Christopher, and Augustine in a beautiful mountainous landscape (his last signed work, in his 85th year, 1513; restored in 1896): 'John Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling' (Ruskin). At the sides are two saints by *Girol. da Santa Croce*, formerly the panels of an organ; two others are in the aisle to the left, in the chapel next the high-altar. — High-altar (good light at midday), *Seb. del Piombo*, "St. Chrysostom with SS. Augustine, John the Baptist, Liberale, Catharine, Agnes, and Mary Magdalen, the master's most important work while under the influence of Giorgione, painted about 1508, immediately before his departure for Rome (restored in 1896; closed): 'there is much to characterise Sebastian in the ideal sensualism and consciously attractive bearing which distinguish the females on the left foreground' (C. & C.). Base of the altar, Entombment, a relief by an unknown master of the 17th century.

Beyond the church is the *Teatro Malibran* (Pl. G, 4). Adjacent, in the Corte della Sabbionera, is the *Palazzo dei Polo* (12th cent.), the birthplace of the traveller Marco Polo (1259-1323). Farther on, beyond the second bridge, is the church of the —

Santi Apostoli (Pl. G, 3), rebuilt in 1672, but including the *Cappella Corner* (second chapel on the right), which belonged to the earlier church, erected by *Gugl. Bergamasco* about 1530. It contains two monuments of the Corner family and a beautiful altarpiece by *Tiepolo*, Communion of St. Lucia (restored). To the left in the choir: *Paolo Veronese*, Shower of Manna.

Opposite is the old *Scuola dell' Angelo Custode* (Pl. G, 3, 4; German Prot. church), with a façade by *Andr. Tirali* (1734); it contains a Christ by *Titian* (?).

To the N.W. of the Campo SS. Apostoli runs the new **CORSO VITTORIO EMANUELE** (Pl. F, G, 3), the broadest street in Venice,

by which we may proceed past the church of *San Felice* and the two canals of the same name to the —

Palazzo Giovanelli (Pl. F, 3; adm. only by special introduction), of the 15th cent., with sumptuously furnished modern apartments, a handsome ball-room (with family-portraits), and a room with modern pictures. In the boudoir, *Giorgione*, *Landscape with figures ('La Famiglia di Giorgione'); *Antonello da Messina*, Portrait; *Marco Basaiti*, St. Jerome; *Paris Bordone*, Madonna and saints.

A few yards farther on is the CAMPO SANTA FOSCA (Pl. F, 3), with the church of that name and a bronze *Statue of Fra Paolo Sarpi* (1552-1623), the historian of the Council of Trent, by Marsili. The monument, which is close to the bridge where Fra Paolo was set upon by the papal assassins, was decreed by the Republic of Venice in 1623 and erected in 1892 (see *Dr. Alex. Robertson's* 'Fra Paolo Sarpi', and *T. A. Trollope's* 'Paul the Pope and Paul the Friar'). — Proceeding to the right from this point and crossing two bridges, we reach the Campo San Marziale, with the church of —

SAN MARCILIANO (Pl. F, 2; open till 10 a.m.), which contains a *Tobias and the Angel by *Titian* (ca. 1540; above the 1st altar on the left), and *Tintoretto's* last work, St. Marcillian with SS. Peter and Paul (2nd altar to the right).

The more remote quarters of the city are best visited by gondola. From the broad *Sacca della Misericordia* (Pl. G, 2), which is joined on the N. by the Rio San Felice (see above), a side-canal, named the Rio della Madonna dell' Orto, leads to the left to the church of the —

***Madonna dell' Orto** (Pl. F, 2), also called *San Cristoforo Martire*, with a beautiful late-Gothic façade and a curious tower. Above the main portal are an Annunciation and a statue of St. Christopher by *Bart. Buon the Elder*. The interior, with a flat wooden ceiling supported by ten columns and modern painted decorations, contains many good pictures.

RIGHT, 1st altar: *Cima da Conegliano*, *St. John the Baptist with SS. Peter, Mark, Jerome, and Paul (1489). Between the 3rd and 4th altars: Monument of the Patrician *Girolamo Cavassa* (17th cent.). At the 4th altar: *Daniel van Dyck*, Martyrdom of St. Lawrence. Adjoining the 4th altar: *Palma Vecchio* (?), St. Stephen surrounded by four other saints. Above the entrance of the sacristy, a sculptured bust of the Virgin (15th cent.). In the SACRISTY: Virgin and Child, half-figure found in a garden (whence the name of the church), and restored by *Giovanni de Sanctis*. — CHAPEL ON THE RIGHT of the choir: *Girolamo da Santa Croce*, SS. Augustine and Jerome; memorial tablet to *Tintoretto* (d. 1594), who is buried here. — In the CHORUS (right) the Last Judgment (eloquently described and explained in 'Modern Painters', Vol. 2) and (left) Adoration of the golden calf, large works by *Tintoretto*. Over the high-altar an Annunciation, by *Palma Giovane*, with surrounding pictures by *Tintoretto*. — In the LEFT AISLE, the Capp. Contarini, containing busts of six members of the celebrated family of that name; among them those of the Cardinal and the Procurator, the two in the middle on the left and right respectively, by *Alessandro Vittoria*; altar-piece by *Tintoretto*, Miracle of St. Agnes; 2nd chapel on the left: (r.) *Tintoretto*, Presentation in the Temple. 4th Chapel, to the left by the entrance: *Lor. Lotto*, Pieta; *Giov. Bellini*, Madonna (restored).

We now return to the Rio San Felice and turn to the S.E. into the Rio di S. Caterina. The high-altar-piece of the church of SANTA CATERINA here (Pl. G, 3; if closed, entrance to the right, through the Lyceum, Convitto Nazionale), is a *Marriage of St. Catharine, by *Paolo Veronese*, a masterpiece and in admirable preservation. At the end of the right aisle is a Tobias with the angel, by *Orazio Vecelli*.

We proceed to the E. to the Ponte dei Gesuiti. and turning to the left reach the church of —

***Santa Maria dei Gesuiti** (Pl. G, H, 3), usually known as '*I Gesuiti*', erected in 1715-30 in the baroque style by *Dom. Rossi* (façade by *Giov. Fattoretto*). The interior is entirely lined with marble inlaid with verde antico, and sumptuously decorated like all the churches of this order.

At the HIGH ALTAR (by *Gius. Pozzo*) are ten spiral columns of verde antico; in the centre, a globe, with God the Father and the Son. The chapel to the right of the high-altar contains the monument of Orazio Farnese (d. 1664); in the chapel on the left is the Monument of Doge Pasquale Cicogna (d. 1596), with the recumbent *Statue of the deceased, by *G. Campagna*; adjacent, in the SACRISTY, over the door, Presentation in the Temple, by *Tintoretto*. Then, in the LEFT TRANSAPT, the Assumption, an altar-piece by *Tintoretto*. In the 1st chapel on the left of the principal door is the Martyrdom of St. Lawrence, one of the finest of the altar-pieces by *Titian* (1568), who 'never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michaelangelo'. Unfortunately it is darkened by age (seen best about noon).

We may return from this point either along the *Fondamenta Nuove* (Pl. G, 2; view of San Michele and Murano), or past *Santi Giovanni e Paolo* to the *Riva degli Schiavoni* (comp. pp. 303-306), or we may combine this trip with an excursion to Murano (steam-boat, see p. 319).

e. From the Piazza of St. Mark to Santi Giovanni e Paolo, and thence to the Riva degli Schiavoni. Eastern Quarters.

From the Piazzetta dei Leoni (p. 274), on the N. side of St. Mark's, we turn to the E. by the Calle di Canonica, pass round the *Pal. Patriarcale* (p. 274) on the right, and observe opposite us the *Pal. Trevisani* (Pl. H, 5), or *Bianca Cappello*, built in the style of the Lombardi about 1500, and now occupied by the *Camera di Commercio ed Arti*, or Chamber of Commerce. We cross the Rio di Palazzo (fine view from the Ponte di Canonica of the back of the Palace of the Doges and of the Bridge of Sighs; comp. p. 282), proceed across the Campo Santi Filippo e Giacomo and beyond the second canal reach the Campo di San Provolo. Thence we pass through a portal with the inscription 'Campo S. Zaccaria', over which there is a fine relief, in the style of the *Massegne*, of the Madonna between John the Baptist and St. Mark. This leads to the Campo and church of —

***San Zaccaria** (Pl. H, I, 5), erected in 1458-1515 in the transition style between Gothic and Renaissance, partly by *Ant. Gambello*

and *Moro Coducci*. The rounded arcades are borne by six Corinthian columns. The recess of the high-altar, the ambulatory, and the radiating chapels are Gothic. The façade is of somewhat later date. Over the entrance, the statue of St. Zacharias by *Al. Vittoria*.

The walls in the NAVE are covered with large pictures, all, except those over the altars, representing events in the history of the church. To the left, above the second altar: "Madonna enthroned, with four saints and an angel-musician by *Giov. Bellini* (1505): — this altar-piece 'takes us with a spring into the midst of the Venetian moderns. . . . There is no other example up to this time of great monumental art in this school; none in which composition, expression, movement, effect, and colour are so richly combined with freedom of hand' (*C. & C.*). The work is unfortunately somewhat injured and is seen to advantage in its present position only before 10 a.m. Farther on is the tombstone of *Alessandro Vittoria* (d. 1608), with a bust by the master himself, '*qui vivens vivos duxit e marmore vultus*'. — The third arcade on the right leads to the COKO DELLE MONACHE (choir of the nuns), with inlaid choir-stalls by *Marco da Vicenza* (1460), a Madonna and saints of the *School of Palma Vecchio*, and a Nativity of the Baptist by *Jac. Tintoretto* (above the door). — In the CAPPELLA DI SAN TARSISIO (to the right of the high-altar; opened by the sacristan) are three gilded Altars in carved wood, with old Venetian paintings by *Ant. Vivarini* and *Giov. Alemanno*. At the high-altar is a Madonna and saints of 1444; the smaller altars to the right and left are adorned with saints of 1443.

We retrace our steps, and from the Campo di San Provolo take the Calle San Provolo to the right (N.), cross the *Ponte dei Curmini* (to the left), follow the Calle Corte Rotta and the Ruga Giuffa (on the right is the Gothic *Arco Bon*), and thus reach the larger CAMPO SANTA MARIA FORMOSA, in which is situated —

Santa Maria Formosa (Pl. II, 4), a church of early origin, but several times remodelled (for the last time in 1699).

INTERIOR 1st Altar on the right. *Palma Vecchio*, "St. Barbara and four other saints, with a Pietà above, in the best and grandest form of Palma's art. 'St. Barbara's shape is grandiose and queenly. The glance, the massive hair, the diadem and vestments, the full neck and throat, are all regal; and the whole impersonation scents of the Giorgionesque and reveals the 16th century. It is the very counterpart of the fine-chiselled and voluptuous fair one who sits so gorgeously in her red dress and auburn locks amongst the three graces of the Dresden Museum' (*C. & C.*). — 2nd Altar: *Bart. Vivarini*, Birth of Mary, Mary as the Mater Misericordiae, and SS. Anna and Joachim (1473). S. Transept: *L. Bassano*, Last Supper. Choir: modern frescoes by *Paoletti* (1844). — A chapel, to which a staircase ascends (shown by the sacristan), contains (l.) a Madonna and Child by *Sassoferrato* and another by *Pietro da Messina* (a signed work of this rare master).

The *Palazzo Malipiero*, at the corner of the Ruga Giuffa, on the S.E. side of the Campo S. Maria Formosa, is an elegant early Renaissance building by Sante Lombardi (after 1500). — A few paces to the E., beyond the Ponte Ruga Giuffa, are the *Pal. Querini* (p. 263) and the *Pal. Grimani* (Pl. H, 4), completed in the high-Renaissance style by *Seb. Serlio* (?) in 1539. Little remains of its once famous collection of antiquities; in the court, a statue of Agrippa, only partially antique. A room on the first floor has charming Raphaellesque ceiling-decorations of 1539-40 by *Giov. da Udine* (p. 327).

To the N.W. of the church, at the Ponte del Paradiso (the second bridge over the canal), is the tasteful Gothic *Porta del Paradiso*, with a relief of the Virgin and worshipping donor, and the arms of the Foscari and Mocenigo (14th cent.).

We leave the Campo S. Maria Formosa by the *Calle Lunga*, turn to the left into the narrow Calle Bragadin before the first bridge, cross the *Rio San Giovanni in Laterano*, and reach the CAMPO SANTI (GIOVANNI E PAOLO, with the church of the Dominicans —

****Santi Giovanni e Paolo** ('S. Zanipolo'; Pl. II, 4; comp. p. 265), erected in 1333-90 (?), a very spacious and magnificent Italian-Gothic domed edifice, supported by ten columns. The façade is unfinished. This church, next to St. Mark's the most imposing at Venice, contains the monumental tombs of the doges, whose funeral service was always performed here.

Interior. To the right of the MAIN ENTRANCE: *Mausoleum of the victorious Doge Pietro Mocenigo (d. 1476), with fifteen statues by *Pietro Lombardo*; sarcophagus '*ex hostium manubitis*' (from the spoils of his enemies). — To the left, Tomb of Doge Giov. Mocenigo (d. 1485), by *Tullio* and *Ant. Lombardo*. — Over the entrance is the immense monument of Doge Luigi Mocenigo (d. 1577) and his wife.

RIGHT AISLE. By the 1st altar *Bissolo*, Madonna and saints; monument of Marc Antonio Bragadino (d. 1571), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive, as the picture above indicates. — 2nd altar: Altar-piece in six sections by *Alvise Vivarini* (?); monument of Senator Alvise Michiel (d. 1589). — Farther on, beyond the large chapel, the huge monument of Bertuccio, Silvestro, and Elisabetta Valier with their statues, a rich baroque work in marble, with sculptures by *Baratta* and other followers of Bernini (ca. 1700). The door on the left below it leads to the street. The following chapel contains six reliefs in bronze of scenes from the life of St. Dominic, by *Gius. Massa* (1670).

RIGHT TRANSEPT. On the right wall, St. Augustine, by *Bart. Vivarini* (1478); Coronation of the Virgin, with numerous saints, by *Cima da Conegliano*; above, tomb of General Niccolò Orsini (d. 1509), with equestrian statue. Over the first altar, Apotheosis of St. Antoninus, Bishop of Florence, by *Lorenzo Lotto*. Over the door, Tomb of Gen. Dionigi Naldo (d. 1510), by *Lor. Bregno*. At the second altar, Christ, with SS. Andrew and Peter, by *Rocco Marconi*. — Stained glass by *Girol. Moceto* (1473, restored in 1814).

CHOIR CHAPELS (from right to left). 1st Chapel (Capp. del Crocifisso): Tomb of Baron Windsor (d. 1574), of England, by *Al. Vittoria*. 2nd Chap.: Renaissance altar with a statue of Mary Magdalen, by *Bartolo di Francesco* of Bergamo. On the walls, four groups of saints by *Bonifazio III.* — In the large central chapel, or choir proper: Tombs of the Doges: (r.) *Michele Morosini (d. 1382), in the Gothic style, with a mosaic in the lunette, and Leonardo Loredan (d. 1521), with sculptures by *Danese Cataneo*, *Girol. Campagna*, and others (1572); (l.) *Andrea Vendramin (d. 1478), by *Alessandro Leopardi* and the *Lombardi* (?), probably the most beautiful monument in Venice, designed under the influence of antique Greek sculptures (the female figures, by *Lor. Bregno*, do not belong to the original design), and Marco Corner (d. 1393), Gothic. The magnificent high-altar dates from 1619. — 2nd Chap. to the left of the choir: Gothic tomb of the Condottiere Jac. Cavalli (d. 1384), by *Paolo Massegne* (the painted background by *Lorenzino*, a pupil of Titian).

LEFT TRANSEPT. Above the entrance to the Chapel of the Rosary (Capp. del Rosario, founded in 1571 to commemorate the battle of Lepanto and burned out in 1867), the monument of Doge Antonio Venier (d. 1400), in the style of the *Massegne*. — Farther on in the church, Monument of the wife and daughter of Doge Antonio Venier, 1411; monument, with equestrian statue in wood, of Leonardo da Prato (d. 1511).

LEFT AISLE. On the right and left of the door of the *Sacristy*, admirable wood-carving by *Andrea Brustolon* (1698). To the right, *Nativity*, of the *School of Paolo Veronese*. Over the door, busts of *Titian* and the two *Palmas*, by *Jac. Albarelli*, 17th century. — In the *Sacristy*: to the left of the altar, *Christ bearing the Cross*, by *Aloise Vivarini* (about 1500; signature forged; restored). — Farther on in the aisle, monument of *Doge Pasquale Malipiero* (d. 1462) by *Pietro Lombardo*; tombstone of the senator *Bonzio* (d. 1508), under it, statues of *St. Thomas Aquinas* by *Antonio Lombardo* and *St. Peter Martyr* by *Paolo da Milano* (?), in the recesses below, (r.) the recumbent effigy of *Doge Michael Steno* (d. 1413); monument with equestrian statue of *General Pompeo Giustiniani* (d. 1616) by *F. Teruzzi*; *Monument of *Doge Tommaso Mocenigo* (d. 1423), by *Piero di Niccolò* and *Giov. di Martino* of Florence (the decoration shows the transition from the Gothic to the Renaissance style, the sculptures reveal the influence of *Donatello*); monument of *Doge Niccolò Marcello* (d. 1474) by *Pietro Lombardo*. Over the following altar, early copy of *Titian's Death of St. Peter Martyr*, a celebrated picture destroyed when the *Capp del Rosario* was burned (p. 303). Monument, with equestrian statue, of *Orazio Baglioni* (d. 1617). Over the last altar, a statue of *St. Jerome* by *Aless. Vittoria*. adjoining it, the monument of the *Marquis de Chasteler* (d. 1825), who distinguished himself in the Tyrolean war in 1809.

On the N. side of the *Campo* rises the rich façade of the **Scuola di San Marco* (Pl. H, 4), erected in 1485-95 by *Moro Coducci* and the *Lombardi*, with singular reliefs in perspective of two lions. In the pediment over the portal is a good relief representing *St. Mark* surrounded by his fraternity. The building, with the adjacent Dominican monastery, has been used as a hospital (*Ospedale Civile*) since 1815. The chief ward has a magnificent ceiling. Connected with it is the old chapel of *Santa Maria della Pace*, which once contained *Marino Falieri's* tomb (p. 266).

In the centre of the *Campo* are a fine *Well Head* and the equestrian ***Statue of Bartolommeo Colleoni* (d. 1475; buried at Bergamo, p. 196), general of the Republic, modelled by *Leonardo da Vinci's* teacher *Andr. Verrocchio* (d. 1488; his last work) and cast in bronze by *Aless. Leopardi*, who also designed the lofty marble pedestal (1490-95).

'I do not believe there is a more glorious work of sculpture existing in the world than the equestrian statue of *Bartolommeo Colleoni*'. — *Ruskin*.

**Santa Maria dei Miracoli* (Pl. G. H, 4), in the vicinity, recently restored, is a small, early-Renaissance church without aisles, erected in 1480-89 under the superintendence of *Pietro Lombardo*, and richly encrusted with marble both without and within. The quadrangular domed choir, fourteen steps higher than the nave, is peculiar (below it is the sacristy). On the right and left are ambonages, or lecterns where the epistles and gospels are read, as in ancient Christian churches. The barrel vaulting, with its richly gilded coffer, is painted by *Giov. da Treviso*. In the passage beside the sacristy is an unfinished relief of the *Last Supper*, by *Tullio Lombardo*.

We follow the lane passing on the S. side of *Santi Giovanni e Paolo* and the baroque *Ospedaletto Church* (Pl. H 4; built by *Bald. Longhena* in 1674), to the E., cross the *Rio San Giustina*, go a few

paces to the right, and enter the side-street on the left, which brings us to —

San Francesco della Vigna (Pl. I, K, 4), a building without aisles by *Jac. Sansovino* and *Fra Franc. di Giorgio* (1534); the façade, designed by *Andrea Palladio* (1568), was not completed until 1634.

INTERIOR. 1st Chapel on the right: Last Supper, by *Franc. da Santa Croce*. 3rd chapel, encrusted with coloured marble with the monuments of the doges *Francesco* and *Alvise Contarini* (d. 1624 and 1684). RIGHT TRANSEPT, Enthroned Madonna, by *Fra Antonio da Negroponte* (about 1460). In the CHOIR, on the left, monument of Doge A. Gritti (d. 1538). — To the left of the choir, in the CAPPELLA GIUSTINIANI, is an altar with reliefs in marble of the 15th cent., from the workshop of the *Lombardi*; Last Judgment below; above (as an altar-piece), St. Jerome and four other saints, with the history of St. Jerome in three sections below; over them Madonna and angels; at the sides of the chapel twelve prophets and the Evangelists, higher up, the history of Jesus in eighteen sections. — In the chapel of the CLOISTERS, adjacent to the N., opposite the entrance of the left transept, Madonna and four saints, by *Giov. Bellini* (1507; spoiled). — LEFT TRANSEPT: over the pulpit, Christ, by *Girolamo da Santa Croce*, retouched. To the left 2nd chapel, Altar with statues of SS. Rochus, Antonius Abbas, and Sebastian by *Al. Vittoria*; 3rd chapel, in white marble, with busts of the Patriarch and Doge Sagredo, erected in 1743; over the altar the statue of S. Gherardo; 5th chapel (in the left transept), Adoration of the Magi by *Paolo Veronese* (spoiled).

A little to the S., on the Rio della Pietà, is the church of **SAN LORENZO** (on the W.), containing a fine iron screen and statues of SS. Lawrence and Sebastian by *Girol. Campagna* (at the high-altar). On the E. is the church of **San Giorgio degli Schiavoni** (Pl. I, 5; best light about midday), with a Renaissance façade by *Jac. Sansovino* (1551), the chapel of a *Scuola* established in 1451 by a Dalmatian (Slavonic) Brotherhood for the succour of poor Dalmatian sailors and others.

The INTERIOR, with a low wooden ceiling, is adorned with Paintings by *Vittore Carpaccio* (ca. 1502-1508): Christ on the Mount of Olives; Christ invited to the house of Matthew; and series illustrating the lives of the three great Dalmatian saints, Jerome, George, and Tryphonius. On the right are three scenes relating to St. Jerome, the best of which is his Death. Opposite and on the left of the altar are three scenes from the life of St. George, including a fine representation of his combat with the Dragon, in a beautiful landscape. Next the altar on the right, the legend of St. Tryphonius. Mr. Ruskin devotes the first supplement ('The Shrine of the Slaves') of 'St. Mark's Rest' to a description of these paintings. Above the high-altar is a Madonna by *Vinc. Catena*. The oratory, on the first floor, to the left, has a fine wooden ceiling.

Farther S. we come to the church of **Sant' Antonino**, where we cross the bridge to the right to **San Giorgio dei Greci** (Pl. I, 5; comp. p. 265), erected after 1538 by *Sante Lombardo* and *Chiona*, with a leaning campanile, an ikonostasis adorned with Byzantine paintings on a golden ground, and a few mosaics. — Returning to S. Antonino, and resuming a S. direction, we soon reach —

San Giovanni in Bragora (Pl. I, 5), a church of early origin, entirely restored at the beginning of the 18th century.

2nd CHAPEL on the right: *Al. Vivarini*, Madonna and Child. — On the piers in front of the choir-chapel: right, *Ottavio da Conegliano*, Constantine and St. Helena by the Cross (1502); to the left, *Alvise Vivarini*, Resurrection

(1498). At the back of the high-altar *Cima da Conegliano*, *Baptism of Christ (one of the master's chief works; 1494) -- On the left wall of the church, *Paris Bordone*, Last Supper, farther on, *Bart Vivarini*, Madonna with St. Andrew and John the Baptist (1478); under it, *Cima da Conegliano*. Three scenes from the legend of the Holy Cross, originally a predella of the above-named picture -- This church can be seen to advantage only in bright weather.

A little to the S. of S. Giovanni in Bragora is the *Riva degli Schiavoni* (p. 283)

We may go towards the E., past *San Martino*, begun by Sansovino in 1540, completed in 1673 (façade of 1897). Within is a font with four kneeling angels by Tullio Lombardo, 1484; above the main entrance, Last Supper by Girolamo da Santa Croce, 1549. Farther on is the **Arsenal* (Pl. K, L, 5), founded in 1104 and repeatedly enlarged in the 14th, 15th, and 19th centuries. At the zenith of the Republic it employed 16,000 workmen, but in the 18th cent. 2000-3000 at most, and at present about 3000. At the entrance rise four famous antique lions, brought from the Piræus in 1687; the body of the large one on the left bears Runic inscriptions (by the Normans, 10th cent.?). Handsome Renaissance gateway of 1460. — Admission, see p. 265.

MUSEUM (cross the court and mount staircase on the left). *First Floor*: Interesting collection of models of ships of all periods, including a model and the scanty remains of the *Bucintoro*, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 282) into the Adriatic, which he thus symbolically wedded; model of the system of piles on which the city is to a great extent built (comp. p. 269). — *Second Floor*: Fine collection of weapons; by the entrance, statue of General Vittore Pisano (1880), and also two Turkish banners, taken at Corfu in 1537 and at Lepanto in 1571, armour of the Condottiere Gattamelata (see p. 252), of Henry IV. of France, and of several dogs; revolvers and breech-loaders of a primitive description (16th cent.); a finely-executed culverin of steel, adorned with reliefs; instruments of torture; bust of Napoleon of 1805. Monument to Admiral Angelo Emo (d. 1792), by *Canova*; adjacent, to the right, trophies and Turkish banners taken in 1472 at Friuli. (Explanatory inscriptions on each object; fees officially prohibited.)

On the façade of the museum are the monuments of *Count von der Schutenburg*, marshal in the Venetian service (d. 1747), who directed the famous defence of Corfu against the Turks in 1716, and of *Count Koenigsmarck* (d. 1688), another celebrated warrior, who conquered the Turks in the Morea and took Athens in 1687.

We next follow the *Rio dell' Arsenal* to the S. to the church of *San Biagio* (Pl. K, 6), containing the tomb of Admiral Angelo Emo (see above), by *Canova's* teacher Ferrari-Torretti. A monument by Benvenuti, in front of the church (1885), commemorates the admirable service of the soldiers in the inundation of March, 1882.

The *Via Garibaldi* leads hence to the **Giardini Pubblici* (Pl. L, M, 6, 7), a pretty park, 20 acres in extent, laid out by Napoleon in 1807 on a space obtained by the demolition of several monasteries. At the entrance from the *Via Garibaldi* is a bronze *Monument of Garibaldi* by Michieli (1887). In the N.E. corner, on the *Canale di Sant' Elena*, is the *Palazzo dell' Esposizione Artistica*, erected for the biennial art exhibitions inaugurated in 1895 (p. 264).

On the hill at the S. end is a *Caf  *. Fine view of the city and lagoon. Electric light in summer. — Steamers and gondolas, see pp. 260, 261.

The adjacent church of **SAN GIUSEPPE DI CASTELLO** (Pl. I., M, 6), entered from the N. side of the Rio di S. Giuseppe, beyond the bridge, contains ceiling-paintings with very effective perspective. To the right are an altar-piece by *Jac. Tintoretto*, representing Archangel Michael and Senator Michael Buono, and the monument of Doge Marino Grimani and his wife, by *Scamozzi*; behind the high-altar, Adoration of the Shepherds, by *Paolo Veronese*; adjacent to the left, bust of Girolamo Grimani by *Al. Vittoria* (1570).

San Pietro di Castello (Pl. M, 5), a domed church on the island of *San Pietro*, separated from the town by the broad *Canal di S. Pietro*, an ancient foundation, was the cathedral of the Patriarch of Venice from 1451 to 1807, when Napoleon transferred the Patriarchate to St. Mark's (p. 272). The fa  ade, erected by *Franc. Smeraldi* in 1594-96, is said to reproduce a design of Palladio (1557); the interior was restored in 1621. Handsome campanile of 1474 rebuilt by *Moro Caducci*, and again in the 17th century.

The INTERIOR is of little interest. Above the side-entrance on the left is a monument of the 14th century. Between the 2nd and 3rd altars on the right is a marble throne from Antioch, with Saracenic ornamentation and verses from the Koran in Cufic characters. By the third altar is a late work of *Marco Basatti*, representing St. Peter enthroned, with four other saints. The high-altar, designed by *Longhena*, enshrines the bones of San Lorenzo Giustiniani (d. 1455), first patriarch of Venice. A statue of the saint (16th cent.) occupies a niche behind. In the left transept is the baroque Cappella Vendramin, built by *Longhena*, with two alto-reliefs in marble, by *Mich. Ongaro*, 17th cent.: Consecration by Pope Paul V. of the Patriarch Franc. Vendramin as cardinal, and an allegory of death.

This was the scene of the Rape of the Venetian Maidens by the Triestine pirates in 944, the story of which has been told by Rogers in his 'Brides of Venice'. The pirates were followed and vanquished, and the brides brought back in triumph.

f. Quarters to the West of the Canal Grande.

The *Ponte Rialto* (Pl. G, 4; pp. 294 and 299) is a good starting-point for a visit to the quarters of the city lying W. of the Grand Canal. Immediately beyond the bridge is (left) the *Pal. de' Camerlenghi* (p. 295). Farther on (right) is *San Giacomo di Rialto*, the oldest church in Venice, said to have been built about 520, now restored, with interesting inscriptions on the gable. — In the *Vegetable Market* here (*Erberia*; Pl. G 4; p. 295) fruit is generally good and cheap, especially in the morning. On the farther side of the market is a short column of Egyptian granite, to which a flight of steps ascends, borne by a kneeling figure, '*Il Gobbo di Rialto*' (16th cent.). From this column were promulgated the laws of the Republic. — Beyond the Vegetable Market is the *Pescheria* or *Fish Market* (see p. 295).

Not far from the market, at the entrance to the Ruga di S. Giovanni (leading to the Frari; comp. p. 310), is situated **San Giovanni Elemosinario** (Pl. F, 4), built by *Scarpagnino* in 1527. Entrance by the gateway adjoining the campanile (best light about noon).

*High-altar-piece by *Titian*, **San Giovanni Elemosinario** (about 1530; mutilated by the absence of the semicircular upper section): — 'St John the almsgiver, bishop and patriarch of Alexandria, is not a saint of note. His type is not one that painters know and respect as traditionally preserved in the annals of the pictorial craft. A bishop giving alms might be the subject of a tame composition. None but a man of genius could give interest and force to such a theme; but Titian was a genius and it is surprising with what power he conceives and carries out his idea . . . The forms are natural, but of good scantling, moving boldly, yet appropriately, foreshortened with daring yet without strain, the nude correct, the modelling masterly. . . . His colouring is gorgeous, his command of line surprising, his touch unsurpassable' (*C. & C.*) — Chapel to the right, Altar-piece, SS. Sebastian, Rochus, and Catharine, a masterpiece by *Pordenone*. — To the left, in the nave, *Marco Vecelli*, Doge Grimani giving alms.

Passing the entrance of the Ruga S. Giovanni, and continuing our way from the Rialto Bridge direct to the N. W., we cross a canal and arrive at the Campo and Church of **San Cassiano** (Pl. F, 4). This church, built in 1611, contains some fine pictures: 1st altar on the right, John the Baptist and four saints, ascribed to *Palma Vecchio* (damaged); 3rd altar on the same side, Visitation, by *Leandro Bassano*; choir, *Jac. Tintoretto*, Crucifixion.

We next cross the Rio S. Cassiano to the W., take the second side-street to the left (Calle della Regina), and, again turning to the right, reach the church of —

Santa Maria Mater Domini (Pl. F, 4), founded in 1510. Façade with fine marble sculptures by *Jac. Sansovino* (1540); 2nd altar to the right: *Vinc. Catena*, Martyrdom of St. Christina (1520); right transept, Finding of the Cross, a fine work by *J. Tintoretto*; opposite, Last Supper, by *Bonifazio II.*; beneath, a Byzantine relief of the Madonna. — Not far hence, on the Grand Canal, is the *Pal. Pesaro* (p. 296).

Continuing our course towards the N.W., and turning into a side-street on the right, after crossing four canals, we reach the entrance of the —

***Museo Civico**, which combines the old Correr Collection and part of the Morosini Collection (p. 315) with the municipal collections and is arranged in the former *Fondaco de' Turchi* (Pl. E, 3; p. 296). Admission, see p. 265. Good catalogue (1900), 1 fr. (Steamboat station, see p. 261.)

By the entrance and in the court is a series of sculptures and architectural fragments of various epochs, including several Venetian well-heads of the 12-16th cent., chiefly in the form of capitals. At the back of the court is a colossal statue of Agrippa, supposed to have been brought from the Pantheon. — The rooms to the left contain Egyptian, Assyrian, and Italic antiquities, including a boat made from the trunk of an oak; prehistoric antiquities from Hungary; views of Venice. — To the right is a room with an ethnographical collection from Africa (*Raccolta Miani*; comp. p. 354).

The staircase in the N.W. corner of the court ascends to the First Floor, with the *Library* (open daily, except Sun., 10-3).

The Second Floor contains most of the Art Collections. — Room I. Weapons and banners, among them some Turkish flags and beautifully ornamented halberds. — The middle door to the right leads to —

Room II, containing pictures. 1st Section (to the right): 31 *Vitt. Carpaccio*, Visitation, from the Scuola degli Albanesi (1501); 33 *Franc. Bissolo*, Madonna, with St. Peter Martyr; 37. *Boccaccio Boccaccino*, Madonna, with the Baptist and St. Catharine. — 2nd section (to the right) 78 *H. van der Goes* (here ascribed to *Rogier van der Weyden*), Crucifixion, with the Virgin and St. John. — 3rd Section (to the left): 114. *J. van Goyen*, River-scene. — 4th Section. Numerous 'society' pictures by *Longhi* (comp. p. 288), the best of which is 175. The fainting lady. Also (to the left), 195 *G. B. Tiepolo*, Nabal's feast. — We now return to R. I and pass through the end-door to the right into —

Room III. Roman draped statues; banners, ships' lanterns, models of guns, etc., from the Morosini collection. On the rear-wall, the escutcheon of the Morosini. — We now re-enter R. I and pass to the left into —

Rooms IV-VI, containing the rest of the Morosini Collection (p. 308): weapons, Turkish banners, and other spoils of war; bust of Doge Francesco Morosini ('Peloponnesiacus', p. 267) and scenes from his Turkish wars; old geographical globes. In R. V. are two costumes of Venetian Senators.

Room VII. On the walls, portraits and other unimportant pictures. In the cases, fine Renaissance medals and plaquettes, Greek and Roman coins; Venetian coins and seals, including a series of zecchine ('sequins'), showing the portraits of all the doges.

Room VIII ('Sala Albrizzi') Venetian laces and costly fabrics; costumes of the 17-18th cent., puppet-show (18th cent.); miniatures; wooden staircase from the Casa dell' Agnello (15th cent.), model of the Palazzo Pisani in Strà (p. 256), Persian carpet (15th cent.). — Room IX. Textile fabrics; Venetian costumes.

Room X. (Rococo Room) Furniture of the 18th cent.; 'society' pictures by *Pietro Longhi*, 14 *Al. Longhi*, Portrait of Goldoni (p. 299).

Room XI. Two bronze candelabra (No. 101 restored) and mutilated marble reliefs by *Al. Vittoria*, the mangled remains of the plastic decoration of the Capp. del Rosario in S^t. Giovanni e Paolo (p. 303); lectern (15th cent.); in the cabinet by the window, ornaments of the 17th cent., in agate and silver-gilt, showing the arms of the Pisani-Grimani families.

Room XII. On the walls, glass and porcelain. In the middle, majolica from Urbino, Gubbio, Pesaro, and Faenza, etc., including a series of 'Plates from Faenza painted with mythological and Biblical scenes (blue and yellow on a white ground), partly after Venetian wood-cuts (ca. 1615); glass wedding-goblet from Murano (15th cent.). — Room XIII (to the right), Carvings in ivory and wood; cameos and gems — Room XIV (left) MSS. with beautiful miniatures.

Room XV. Pictures of the 14-15th centuries. Also, 35. *Jac. Bellini* (?), Crucifixion, from an altar-piece; 43. *M. Basatti*, Madonna; 44, 45, 46. Good portraits in the *Style of the Bellini*; 46. *Antonello da Messina*, Portrait of a youth with a laurel wreath (perhaps Pico della Mirandola).

Room XVI. ('Tribuna') Paintings. To the right: 1. *Ercole de' Roberti* (?), Battle-scene; 3. *Giov. Bellini* (? here attributed to the Paduan School), Pietà (with forged monogram of Dürer); 5. *Vitt. Carpaccio*, Two Venetian ladies bleaching their hair in a balcony (comp. p. 288); *Giov. Bellini*, 6. Transfiguration (an early work), 8. Crucifixion with the Virgin and St. John (an early work); 9. *Franc. Cossa*, Portrait of a young man; 10. *Cosimo Tura*, Pietà; 11. *Giov. Bellini* (?), Christ mourned over by three angels (seriously damaged). Opposite: 16. *Giov. Bellini*, Doge Giov. Mocenigo (ca. 1478); 19. *Gentile Bellini*, Doge Franc. Foscari; 17, 20. Two lids, with bridal scenes (15th cent.). In the middle: 12. *And. Rizzo* (?), Bronze bust of a beardless man, from a death-mask (15th cent.). — We return to the entrance and ascend to the —

FOURTH FLOOR. — To the left is Room XVII, containing the Rac-

colta Canoviana, with sketches and relics by *Canova*, and casts of his works. — Rooms XVIII-XXI, to the right, contain drawings, water-colours, engravings, and wood-cuts. In the last room is a large bird's-eye view of Venice, printed from a wooden block carved by *Zuan Andrea* (1500), probably after a drawing by *Jacopo del Barbati*; also the original wooden block itself.

The *Casa Correr* (p. 296), formerly the residence of *Teodoro Correr* (d. 1830), founder of the municipal art-collections, now contains the remainder of the *Museo Civico* (adm., p. 265; entrance by door No. 1729a).

GROUND FLOOR. Models of modern monuments, etc. — FIRST FLOOR. The first rooms contain porcelain, glass, engravings, etc., bequeathed by different benefactors. R. 7. Musical instruments. R. 9. National memorials. The last room (closed) contains a copy of *Michael Angelo's Leda*. — SECOND FLOOR. Natural History Collections.

To the S.W. of the *Museo Civico* is the church of *San Giacomo dall'Orto* (Pl. E, 4), one of the quaintest churches in Venice, rebuilt in the 13th and 16th cent., with a timber-roof.

On the entrance-wall, to the left, *Buonconsiglio*, SS. Sebastian, Roch, and Lawrence (1511). The right aisle contains a vestibule adorned with a column of *verde antico*, and a picture by *Franc. Bassano*, John the Baptist preaching, under a richly decorated wooden vaulting of the Renaissance period. In the left aisle, opposite the pulpit: *Lorenzo Lotto*, Madonna and saints, a late work (1541; injured and badly lighted).

San Simeone Piccolo, *Gli Scalzi*, and the station, see p. 297.

The direct route from the Rialto to the Frari leads past *San Giovanni Elemosinario* (p. 308) through the *RUGA DI SAN GIOVANNI* (Pl. F, 4), and crosses the *Campo Sant' Aponal*. Over the door of the church of that name (Venetian for *S. Apollinare*) is a marble group of General Vitt. Cappello (d. 1467) kneeling before the Virgin, by Ant. Rizzi (1480). Near this church is the *Pal. Albrizzi* (fine stucco-embellishments in the interior, by Al. Vittoria) and beyond it the *CAMPO SAN POLO* (Pl. E, F, 4; on the neighbouring Rio di S. Polo is the *Pal. Corner-Mocenigo*, with a good façade by Sanmicheli). — Passing between the church of *San Polo* and its campanile (14th cent.), we cross the Rio S. Polo and proceed in a straight direction to the Rioterrà dei Nomboli. Here we turn to the left, and, where it bends, follow the narrow side-street to the right, finally crossing a canal and reaching the *CAMPO SAN TOMÀ* (Pl. E, 5), with the church of that name, a little to the N. of the steamboat-station mentioned at p. 261. In this square lies the old *SCUOLA DEI CALZABERI* ('Cobblers' Guild'), founded in the 15th cent. and the only building of the kind in Venice that has kept its exterior unaltered. Over the portal is a relief of St. Mark healing the cobbler Anianus by *Pietro Lombardo* (1479), remarkable for its well-preserved colouring. — A few paces to the N.W. lies the former church of the Franciscans, or the —

***Frari* (*Santa Maria Gloriosa dei Frari*, Pl. E 5; comp. p. 265), a cruciform Gothic church, one of the largest and most beautiful at Venice, erected in 1380-1417 on the site of a building of 1250. Its

vaulting is supported by twelve circular piers. It contains numerous monuments and pictures, and like Santi Giovanni e Paolo (p. 303) is the last resting-place of many eminent men. Over the portal (left) is a statue of the Madonna, by a Tuscan sculptor (early 15th cent.). Beside the portal of the left transept is a fine relief of the Madonna and angels (about 1400).

Interior. RIGHT AISLE. Adjoining the 1st altar, the large monument of Titian (d. 1576), by *Luigi* and *Pietro Zandomenighi* in 1852. In the centre, Titian sitting by a genius and uncovering the statue of *Sais*; on the wall are reliefs of three celebrated pictures of Titian, the Assumption (p. 285), Death of St. Peter Martyr (p. 304), and Martyrdom of St. Lawrence (p. 301); below are two figures with tablets: 'Eques et comes Titianus sit. Carolus V. 1553', and 'Titiano monumentum erectum sit. Ferdinandus I. 1839'. — To the left of the 2nd altar: the monument of *Almerico d'Este* of Modena, a general of the Republic (d. 1660); 3rd altar, 'St. Jerome, a statue by *Alessandro Vittoria*, said to possess the features and figure of Titian when in his 98th year.

RIGHT TRANSEPT. *Monument of *Jacopo Marcello* (d. 1484 at the capture of Gallipoli), from the workshop of the *Lombardi*; behind is a frieze with the triumphal procession of the hero; altar-piece in four sections by *Bart. Vivarini* (1487). — On the right, near the door of the sacristy, the Gothic monument of *Beato Pacifico* (d. 1437), with a relief of the Baptism of Christ, by the Florentine *Master of the Pellegrini Chapel* (p. 225). Over the door of the sacristy, the monument of *Adm. Benedetto Pesaro* (d. 1503), by *Lor. Bregno* and *Ant. Minello*, with a figure of *Mars* (right) by *Baccio da Montelupo*. Near the door, on the left, wooden equestrian *Statue of the Roman prince *Paolo Savello* (d. 1405), 'already breathing the naturalistic spirit of the dawning Renaissance' (*Burckhardt*). — In the SACRISTY, opposite the door, a shrine with reliefs in marble of the 17th century. **Altar-piece in three sections, Madonna enthroned, with saints and angelic musicians, by *Giov. Bellini* (1488), in a beautiful Renaissance frame: 'the gentlest and most elegant emanation of Bellini's art . . . the Virgin handsome and pensive, the children pretty in their crowns of leaves, the saints in admirable proportion' (*C. & C.*).

CHOIR CHAPELS. 2nd Chapel on the right: on the right, the monument of *Duccio degli Alberti*, on the left, that of an unknown warrior, both fine works of the 14th century. — Choir: (r.) Gothic mausoleum of the Doge *Franc. Foscari* (d. 1457), by *Paolo* and *Ant. Bregno* (?); (l.) Early Renaissance *Tomb of the Doge *Niccolò Tron* (d. 1478), by *Ant. Rizzo*. The vaulting-cells still retain traces of their original painting. Titian's Assumption of the Virgin (p. 285) was at one time the altar-piece here. — Chapels on the left: 1st, altar-piece, Madonna and saints, by *Bern. Licinio da Pordenone* (about 1530); 2nd, monument of *Melchior Trevisano* (d. 1500), the altar in coloured and gilded carved wood, by the *Lombardi*, in the centre, John the Baptist in wood, by *Donatello*; 3rd, altar-piece, St. Ambrose and saints, above, Coronation of the Virgin, by *Aleisse Vivarini*, completed by *Marco Basaiti*.

LEFT TRANSEPT. Altar-piece in 8 sections, St. Mark with four other saints, by *Bart. Vivarini* (1474).

LEFT AISLE. Baptistry: altar in marble, above, Madonna and four saints, in the style of the *Masagne* (about 1400); on the font, a statue of John the Baptist, by *Sansovino*; above, five more saints in the style of the *Masagne*. Farther on: Tomb of Bishop *Jac. Pesaro* (d. 1547).

**Altar-piece, Madonna of the Pesaro family, by *Titian* (1526).

More elaborate and studied, and in every sense grandiose, the 'Madonna di Casa Pesaro' reveals more surely than the 'Annunciation' (*Scuola di S. Rocco*, p. 318) the breadth of Titian's talent, and takes us, not without preparation, to the height of his pictorial fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture — the most splendid and solemn union of the laws of composition

and colour with magic light and shade. . . . Far away from those humble conceptions of place which mark the saintly pictures of earlier times, the Pesari kneel in the portico of a temple, the pillars of which soar to the sky in proportions hitherto unseen. . . . The Virgin sits on her throne, bending down in a graceful kindly way, and directs her glance towards the kneeling 'Baffo' (Jacopo Pesaro, Bishop of Paphos), her white veil falling over one shoulder, but caught on the other by the infant Christ, who peeps with delightful glee from beneath it at St. Francis (behind whom, in the background, is St. Anthony of Padua). . . . To the left front of the throne St. Peter at a desk interrupts his reading, and marks the line with his finger as he turns to look down at Baffo, who kneels in prayer on the floor below. In the rear between both an armed knight with the standard of the church unfurled and a captive Turk bound by a rope symbolizes the victory of the Pesari. Below, to the right, are Benedetto Pesaro and the members of his family (*C. & C.*).

Monument of Doge Giov. Pesaro (d. 1659), of a rich baroque architectural character, occupying the entire wall, with figures of negroes as bearers, by *Melchior Barthel* and *Longhena*. Mausoleum of Canova (d. 1822), '*principi sculptorum ætatis suæ*', erected in 1827 from the master's own design for Titian's monument, executed by Canova's pupils. — By the entrance-wall, to the right of the principal portal, the tomb of Pietro Bernardo (d. 1638), executed about 1620 by *Tullio Lombardo*, with figures of Christ, St. Peter, and the deceased: 'nothing can be more detestable or mindless in general design, or more beautiful in execution' (*Ruskin*). Adjacent, in the left aisle (above), the unpretentious monument of Simone Dandolo (d. 1380), by the *Massegne* (1396).

In the NAVE a high screen of marble, covered with two series of reliefs and with statues and two pulpits on the front, separates the monks' choir from the rest of the church. Elegantly carved stalls, by *Marco da Vicenza*, 1468, semi-Gothic in style.

The adjacent monastery contains the *Archives* of Venice, one of the most magnificent collections of the kind in the world, comprising about 14 million documents, the earliest of which dates from 883. They are deposited in 298 different apartments (open on week-days, 10-11.30 & 1.30-3). — In this neighbourhood is the *Scuola di San Giovanni Evangelista* (Pl. E, 4), founded in the 14th cent., but entirely modernized. One side of the handsome old vestibule in the style of the *Lombardi* (1481) is still preserved.

Beyond the Archives is the church of *San Rocco* (Pl. D, E, 4, 5), built in 1490 and restored in 1725, with a façade of 1771 by *Macca-russi*. Like the adjacent *Scuola di S. Rocco*, which we visit in connection with it, it contains numerous pictures by *Tintoretto*. (These are all described by Mr. Ruskin in the 'Venetian Index' of 'Stones of Venice'.)

On the right, the Annunciation, beyond it, the Pool of Bethesda, and above the latter, St. Rochus in the wilderness, all by *Tintoretto*. Chapel to the right of the choir: *Titian*, Christ dragged to Golgotha, ascribed by *Vasari* to *Giorgione*; in the lunette, *Andrea Schiavone*, God the Father. In the choir, to the right, St. Rochus in the hospital, above, St. Rochus healing animals, to the left above, Capture of St. Rochus, below, Angel appearing to the saints in prison, all by *Tintoretto*. Behind the entrance to the sacristy, to the left, *Pordenone*, St. Sebastian, in fresco. On the left side of the church, *Fumiani*, Expulsion of the money-changers from the Temple; above it, *Pordenone*, St. Christopher and St. Martin.

In the alley to the left of the church is the entrance to the **Scuola di San Rocco* (Pl. D, E, 5), the house of the Fraternity of St. Rochus, built in 1524-50 from the designs of *Parr. Buon* of

Bergamo (1517) by *Sante Lombardo* and *Scarpagnino*. It possesses a magnificent early-Renaissance façade, and a handsome old staircase and halls. The walls of the latter are adorned by *Jac. Tintoretto* (1550-78), whose important historical position, as the first of the Venetian painters to represent Scriptural scenes in a perfectly naturalistic manner, is nowhere more distinctly to be appreciated (adm., see p. 265; good light necessary). Hand-catalogues of the pictures are provided.

LOWER HALL, on the left wall, opposite the entrance: 1. Annunciation, 2. Adoration of the Magi, 3. Flight into Egypt, with attractive landscape, 4. Slaughter of the Innocents, 5. Mary Magdalen, in a landscape under evening-light. On the altar, *Girol. Campagna*, Statue of St. Rochus. Right wall: 1. Landscape with St. Mary of Egypt; 2. Presentation in the Temple; 3. Assumption of the Virgin. — On the right side of the staircase over the first landing is an "Annunciation by *Titian*, painted in 1625 and suggestive of 'the distance which separates the simple staidness of older pictorial forms from the gorgeous brilliancy of Titian's time'. Opposite, a Visitation by *Tintoretto*. The frescoes on the walls of the upper staircase, referring to the plague, are by *Zanchi* (1668; on the right) and *Negri* (1673; on the left).

At the top, on the right, is a small room containing an *Ecce Homo*, an early work by *Titian*. — In the LARGE HALL, above the door of the room just named, Raising of Lazarus; farther to the left, Christ feeding the multitude. — At the altar, St. Rochus in clouds; at the sides, statues of St. Sebastian and John the Baptist, by *Girol. Campagna*. On the left wall: 1. The Last Supper, 2. Gethsemane, 3. Resurrection of Christ, 4. Baptism, and 5. Birth of Christ. On the opposite wall: 1. Temptation of Christ (below, a portrait of *Tintoretto*, 1578), 2. Pool of Bethesda, 3. Ascension. On the ceiling, Moses smiting the rock, the Brazen Serpent, the Shower of manna, and single figures of Prophets. Handsome wall-paneling, with figures carved in wood, by *Pianola*. The altar-reliefs of scenes from the life of St. Roch are by *Giov. Marchiori* (1720). Fine marble pavement with inlaid work, restored by *Dorigo* in 1885-90 from designs by *Sarcardo*. — The door to the right leads into the SALA DELL' ALBERGO, containing *Tintoretto's* masterpiece, a large "Crucifixion of 1565. Opposite, Bearing of the Cross, Mocking of Christ, and Christ before Pilate. On the ceiling, St. Rochus in presence of God.

The gateway adjoining the Scuola leads to the ancient church of *San Pantaleone* (Pl. D, 5), rebuilt in 1668-75. It is adorned with a huge ceiling-painting by *Fumiani*, representing the martyrdom and glorification of St. Pantaleon (ca. 1700). The chapel to the left of the high-altar (generally closed) contains (on the right) a Coronation of the Virgin by *Ant. Vivarini* and *Giov. Alemanno* (covered), painted in 1444; also an Entombment in high relief, ascribed to *Marino Cedrino* (1466).

Crossing the Rio di Cà Foscari, and traversing the long *Campo Santa Margherita* (Pl. D, 5, 6), we reach the church of —

Santa Maria del Carmine (Pl. D, 6), known as *I Carmini*, which was consecrated in 1348, and restored in the 17th century.

Over the 2nd altar on the right, *Oima da Conegliano*, "Adoration of the Shepherds and saints; 4th altar on the right, *Tintoretto*, Circumcision, a youthful work; 2nd altar on the left, *Lorenzo Lotto*, St. Nicholas with three angels and SS. John the Baptist and Lucy on clouds, painted in 1529, and showing solidity of handling and a true sense of beauty (damaged); by the 5th altar on the left, Piety, an admirable bronze relief by *Verrocchio*, of Florence.

To the left of the egress of the church are the cloisters of the former monastery of the Carmini, with a bas-relief of the Virgin beside the entrance, by Arduino, 1340. — On the right is the *Scuola dei Carmini*, of the 17th cent., with five ceiling-paintings by Tiepolo.

We may now proceed to San Sebastiano, crossing the Rio di San Barnaba, to the S., and then taking the first cross-street (*Calle Lunga*) to the right.

San Sebastiano (Pl. C, 6), erected in 1506-18, and well restored in 1867 et seq., contains excellent works by *Paolo Veronese*, and his tomb. Open 10-6 (adm. 50 c.); the nearest steamboat-stations are the *Fondamenta delle Zattere* and the *Cotonificio* (p. 261).

ON THE RIGHT: 1st altar, St. Nicholas, painted by *Titian* in his 86th year (1568); 2nd, Madonna with saints, a small picture by *Paolo Veronese*; 4th, Christ on the Cross, and the *Maries*, by *P. Veronese*; Monument of Bishop Livius Podacatharus (d. 1555), by *Jac. Sansovino*. — CHOIR. *Altarpiece, Madonna in glory and four saints, on the wall to the right, Martyrdom of St. Sebastian, to the left, *Martyrdom of SS. Mark and Marcellinus (restored), all three by *P. Veronese* (1585). — ORGAN, on the outside of the folding doors, the Purification of Mary, on the inside, the Pool of Bethesda, both by *P. Veronese*. To the right, the bust of the master (d. 1588), with the inscription below it: '*Paulo Calvario Veronensi pictori, naturae aemulo, artis miraculo, superstiti fatiis, fama victuro.*' In front, his tomb. — SACRISTY. Ceiling-paintings by *Veronese* (1555), Coronation of the Virgin, with figures of the four Evangelists. — Farther on in the church, in the next chapel on the right: 1st altar, Bust of the Procurator Marcantonio Grimani (d. 1565), by *Al. Vittoria*; 2nd altar, Baptism of Christ, by *Paolo Veronese* (restored). Beautiful ceiling-paintings representing the history of Esther, also by *Paolo*, aided by his brother *Benedetto Calvari*.

A little to the W. is the *Campo di Marte*, or former drilling-ground (Pl. B, 5), a large meadow surrounded with trees. Adjacent are a large cotton-factory ('*cotonificio*') and the harbour-structures at the *Stazione Marittima* (p. 270; steamer, see p. 261).

We may return from San Sebastiano by the *FONDAIMENTA DELLE ZATTERE* (Pl. D, E, 7), skirting the Giudecca Canal (p. 318) and affording a pretty view of the Redentore (p. 318). The church of *San Trovaso* (Pl. E, 6), near this quay, contains three paintings by *Jac. Tintoretto*: Last Supper, Adoration of the Magi, and Rejection of Joachim's Sacrifice.

This church stands on the border-line between the '*Nicolotti*' and the '*Castellani*', the two factions into which the Venetians are divided (see *H. F. Brown's* '*Life on the Lagoons*'). The father and godfather of a child christened here, if of opposite factions, leave the church by different doors.

On the quay itself lie the *Pal. Giustiniani-Becanati* (No. 1402), with a number of antique works in marble, including a fine Attic funeral relief, and the church of *I Gesuati* or *Madonna del Rosario* (Pl. E, 7), built in 1726-43 by *Giorgio Massari*. The ceiling of the church is adorned with fine frescoes by *Tiepolo*, representing the institution of the festival of the rosary (in the middle), with a vision of the Madonna and the glorification of St. Dominic. By the 3rd altar to the left is a Crucifixion, by *Jac. Tintoretto*, and by the 1st altar to the right is a Madonna, with St. Clara and two Dominican nuns, by *Tiepolo*. — Close by are two steamer-stations,

one for the Piazzetta and one for the Giudecca (see p. 261). The street to the right of the church leads to (3 min.) the Academy (p. 283).

g. From the Piazza of St. Mark on foot to the Academy and Santa Maria della Salute. San Giorgio Maggiore. Giudecca.

The passage in the S.W. corner of the Piazza of St. Mark leads to the SALIZZADA SAN MOISÈ, with its numerous shops. To the right is the *Fresseria* (p. 263), another busy street. To the left is the church of SAN MOISÈ (Pl. G, 6), with an over-decorated façade by AL. TREMIGNAN (1668), 'notable', says Mr. Ruskin, 'as one of the basest examples of the basest school of the Renaissance'. JOHN LAW (1671-1729), originator of the 'Mississippi Scheme', is buried in this church. Beyond it we cross the bridge and proceed straight on along the VIA VENTIDUE MARZO.

The second side-street to the right, the Calle delle Veste, leads to the Campo San Fantino, in which are situated the *Teatro Fenice* (Pl. F, 6); the *Ateneo Veneto* (see p. 263), a Renaissance building by AL. VITTORIA, formerly the *Scuola di San Girolamo*; and the church of SAN FANTINO, built in the early-Renaissance style after 1600, with a fine choir by Jac. Sansovino (1583).

The Via Ventidue Marzo crosses a second bridge and leads to the church of Santa Maria Zobenigo (Pl. F, 6), erected in 1680-83 by Gius. Sardi for the Barbaro family ('*barbaro monumento del decadimento dell' arte*', as it has been called). The niches of the baroque façade contain statues of members of the family. At the base of the lower row of columns are plans of Zara, Candia, Padua, Rome, Corfu, and Spalato, hewn in the stone; above are representations of naval battles.

Leaving this church, we cross the *Campo San Maurisio*, where the small church of that name is situated, to the larger CAMPO FRANCESCO MOROSINI (Pl. E, F, 6), which has been embellished since 1882 with a marble statue of Niccolò Tommaseo, philosopher and teacher (d. 1874), by FRANCO BARZAGHI, of Milan. To the left is the *Pal. Morosini*, and to the right is —

***Santo Stefano** (Pl. F, 5, 6), a Gothic church of the 14th cent., with an elegant façade in brick and good window-mouldings in terracotta. The interior has a peculiarly constructed vaulting of wood, which, along with the wide intervals of the slender columns, imparts a very pleasing appearance to the interior and recalls San Fermo at Verona (p. 230). On the walls are ancient frescoes, recently discovered and found to be in good condition.

ENTRANCE WALL, above the principal door, equestrian statue of Dom. Contarini, middle of 17th cent.; adjacent, (L.) the fine tomb of the physician Jacopo Suriano (d. 1511). On the **PAVEMENT** of the nave is the large tombstone of the Doge Francesco Morosini (d. 1694; p. 287), with the cap and baton of office in bronze. — **SACRISTY** (to the right): beside the altar, two saints on a gilded background by Bart. Vivarini, and small marble statues of St. Anthony and a bishop by Pietro Lombardo (?). — **CHOIR**. On the marble screens, statues of the twelve Apostles and four saints, from the studio of Pietro Lombardo (1476). Renaissance stalls by Marco da Vicenza

(1558-64) In the chapel to the left of the choir is the tomb of the jurist Giov. Batt. Ferretti, by *Sanmicheli* (?). — **LEFT AISLE.** 3rd altar (L.), statues of St. Jerome and St. Paul by *Pietro Lombardo*.

Adjoining the church on the left are handsome *Cloisters* (1532), once adorned with frescoes by Pordenone (badly restored). — Crossing the court, we reach the *Campo San' Angelo* (Pl. F, 5), with a marble monument to Paleocapa, the minister (p. 36), by L. Ferrari. — Farther to the N.E., near the *Teatro Rossini*, is the Piazza Manin (Pl. F, G, 5), adorned with a *Monument of Daniele Manin* (p. 267) in bronze, by Borrò. On the *Cassa di Risparmio* (Savings Bank) is a marble tablet commemorating the fact that the famous *Aldine Press* once occupied this site [The tablet on another house in the parish of S. Agostino, associating it also with Aldus, is probably wrong; comp. 'The Venetian Printing Press', by H. F. Brown.] We then traverse the *Calle della Vida* (right) and, taking the first side-street to the right, reach the PALAZZO CONTARINI DAL BOVOLO, now belonging to the Congregazione di Carità. This contains the **Scala Minelli* or *Scala a Chiocciola*, a curious spiral staircase in a round tower of Istrian marble, constructed by *Giov. Candi* (d. 1499).

We now retrace our steps and cross the Campo Morosini to the S.W. to the church of SAN VITALE (Pl. E, 6), built about 1700 by *Andr. Tirali*. It contains (behind the high-altar) a good painting by *Carpaccio*, of St. Vitalis on horseback surrounded by four saints; above, four other saints and the Madonna in clouds (1514). — We then cross the Grand Canal by the iron bridge (p. 292) to the *Campo della Carità* (p. 292) and the *Academy* (p. 283).

We now proceed towards the E., crossing several bridges, to —

***Santa Maria della Salute** (Pl. F, 6; comp. p. 265; side-entrance to the left), a spacious dome-covered church, at the E. extremity of the Canal Grande, erected in 1631-56 by *Longhena*, in commemoration of the plague in 1630. 'Considering the age in which it was erected, it is singularly pure', though 'externally it is open to the criticism of being rather too overloaded with decoration' (*Fergusson*). The octagonal interior, with an ambulatory all round, is very handsome.

CHAPELS ON THE RIGHT: 1. Presentation in the Temple, 2. Assumption, 3. Nativity of the Virgin, all by *Luca Giordano*. In the last **CHAPEL ON THE LEFT:** Descent of the Holy Ghost, by *Titian*, much darkened by age (1543). The monolithic columns by which the vaulting of the choir is supported are from a Roman temple at Pola in Istria. On the high-altar, the Virgin banishing the demons of the plague, a group in marble by *Giusto le Court*; to the left, a large candelabrum in bronze by *Andrea d'Allessandro da Brescia* (1570), of admirable workmanship. On the ceiling at the back of the altar, eight Medallions with portraits of the evangelists and fathers of the church by *Titian*; the large pictures by *Salaìati*. — **OTHER SACRISTY:** Pietà, a relief by *Tullio Lombardo* (?); kneeling statue of Doge Agostino Barbarigo, from his tomb. — **SACRISTY:** end-wall, to the right, SS. Rochus, Jerome, and Sebastian by *Girolamo da Treviso* (?); on the window-wall: *Marco Basaiti*, St. Sebastian; *Tintoretto*, Marriage at Cana. Over the altar: *Titian*, *St. Mark and four other saints

(painted in 1512 for the church of Santo Spirito, still reminiscent of Giorgione and Palma), distinguished by its fine colouring and the noble heads of the saints; adjacent, to the left, Madonna and saints, by *Cristoforo da Parma*, 1485. *Ceiling-paintings: Cain and Abel, Abraham and Isaac, David and Goliath, by *Titian*, painted about 1543 for San Spirito under the influence of Correggio.

Between this church and the *Dogana di Mare* (mentioned at p. 291) is the *Seminario Patriarcale* (Pl. G, 6; built by *Longhena* in 1670), containing a few sculptures and the *Galleria Manfredini*, a small collection of pictures (adm., see p. 265).

The Sculpture Collection occupies the ground-floor (on the N. side of the court). On the entrance-wall of the Oratory is the tomb of Jac. Sansovino, formerly in San Geminiano (p. 271), surmounted by a terracotta bust of the painter by *Al. Vittoria*. At the altar are 16th cent. statues of SS. Benedict, Zacharias, and John the Baptist. On the altar of the adjoining SACRISTY is a relief of the Adoration of the Child (about 1600), with high-reliefs of St. Catharine (l.) and St. Cecilia (r.), by *Tullio Lombardo*.

The Picture Collection is on the first floor. Opposite the entrance, *Giorgione*, Apollo and Daphne (retouched); to the left, *Beccafumi* (ascribed to Baldassare Peruzzi), Penelope; to the right, below, *Albertinelli* (ascribed to Fra Bartolommeo), Madonna and Child; opposite the windows, Holy Family with an angel, a copy, with variations, by *Marco d'Oggiono* of Leon. da Vinci's Madonna of the Grotto, in the Louvre; below, *Filippino Lippi*, Christ and Mary Magdalen (on the left), and the Samaritan Woman (on the right).

We may now return across the Grand Canal (*traghetto*, comp. p. 261) or proceed to the S.W. to the church of *Santo Spirito* (Pl. F, 7), which contains a fine painting of Christ between SS. Erasmus and Secundus, by *Buonconsiglio* (over the side-portal, to the right). — A little to the N.W. is the *Fondamenta delle Zattere*, with the church of the *Gesuali* (see p. 314).

Opposite the Piazzetta to the S., and S.E. of the *Dogana di Mare* (about $\frac{1}{4}$ M. from both these points), is the small island of *San Giorgio Maggiore* (steamboat-station, p. 261), with —

**San Giorgio Maggiore* (Pl. H, I, 7), a cruciform church with a dome, and apses terminating the transepts, begun by *Palladio* in 1560. The façade, with only one order of columns, was added by *Scamozzi* in 1602-10.

The *INTERIOR (when closed, ring the bell) is very beautiful. Over the door, a portrait of Pope Pius VII., who was elected by a conclave of Cardinals held here on 14th March, 1800. Over the 1st altar to the right, Nativity, by *Jac. Bassano*; 2nd, Crucifix in wood, by *Michelozzo*; 3rd, Martyrdom of SS. Cosmas and Damianus; 4th (in the transept), Coronation of the Virgin, the two last by *Tintoretto* and both, like his other works in this church, 'daubs redounding to the painter's everlasting shame' (Burkhardt). — CHOIR. In front, two brass candelabra, by *Niccolò Roccattaglia* (1598); (r.) Last Supper, (l.) Gathering the Manna, both by *Tintoretto*; on the high-altar, a group in bronze by *Girolamo Campagna*, representing the Saviour on a gilded globe borne by the four Evangelists, beside them, two angels. The reliefs on the sumptuous baroque *Choir Stalls represent scenes from the life of St. Benedict, and were executed by a Flemish artist, *Alberto de Bruis* (1598). — At the altar to the left of the choir, Resurrection, by *Tintoretto*, with the family of the Morosini. — LAST TRANSEPT: Martyrdom of St. Stephen, also by *Tintoretto*. — At the 2nd altar to the left: Virgin and Child with angels, over *Hilse*, by *Girol.*

Campagna; last altar, Martyrdom of St. Lucia, by *Leandro Bassano*; monument of the Doge Marcantonio Memmo (d. 1615).

An easy ascent on 32 inclined planes leads from the choir to the summit of the *Campanile* (before ascending, enquire whether the door at the top is open), which commands perhaps the best *VIEW of the city and the Lagoon. — The Dominican monastery, to which the church belonged, is now an artillery barrack and arsenal.

The adjoining island of *Giudecca* (steamboat, see p. 261; returning in about half-an-hour on the way back) is separated from the mainland by the *Giudecca Canal*, which is 1 M. long and nearly $\frac{1}{4}$ M. wide at its widest part.

On this island stands the formerly Franciscan church of the — **Redentore* (*St. Saviour's*; Pl. F, 8), begun in 1577 by *Palladio* but not finished until 1592, a much vaunted edifice, chiefly interesting in the interior.

ON THE RIGHT. 1st Chapel, Nativity, by *Francesco Bassano*; 3rd, Scourging, *Tintoretto*. ON THE LEFT: 2nd, Resurrection, *F. Bassano*; 1st, Ascension, *Tintoretto*. In front of the high-altar, Christ bearing the Cross, at the back, a Descent from the Cross, reliefs in marble by *Gius. Mazza*; above, *Christ on the Cross, with SS. Mark and Francis, fine bronze figures by *Campagna*. — The SACRISTY contains three Madonnas of the school of *Giovanni Bellini* (covered by curtains).

On the *Festa del Redentore* (third Sun. in July) a bridge-of-boats is formed across the *Giudecca* to this church and a water-festival is held all night long.

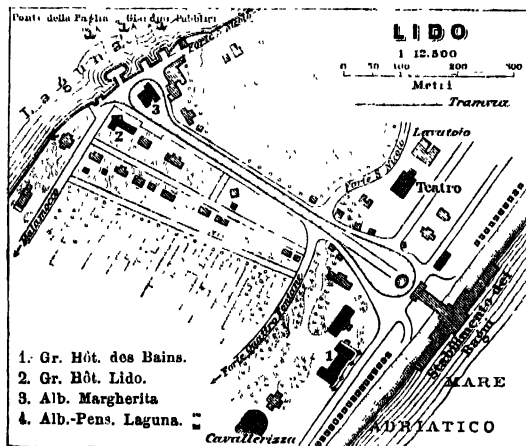
Visitors who have not yet seen the church of *San Sebastiano* (p. 314) may here take one of the steamboats mentioned at p. 262 to the *Fondamenta delle Zattere*.

h. Excursions.

1. A visit to the *Lido*, which is specially animated during the bathing-season, is the favourite excursion from Venice. Steamboat, see p. 262; the last steamboat leaves the *Lido* in winter a little before sunset (previous enquiries advisable). A gondola takes at least $\frac{1}{2}$ hr. (two gondoliers desirable at all times and necessary in wind).

From *Santa Maria Elisabetta*, the landing-place (hotel-restaurants, Pl. 2, 3, 4, see p. 262), a road (tramway) runs across the island in 8 min. to the Bathing Establishment (p. 262) and the Gr. Hôt. des Bains (Pl. 1; p. 262). The sea-baths at the establishment are frequented by Italians in summer, but in spring and autumn almost exclusively by foreigners. A pleasant walk along the beach may be taken to the S.W., past the *Ospizio Marino* and the dismantled *Forte Quattro Fontane*, to ($1\frac{1}{4}$ hr.) *Malamocco* (p. 321). — The N. end of the *Lido* (also connected with Venice by steamer; line No. 5, p. 262), is defended by the *Forte San Niccolò* and (to the W., beyond the *Porto di Lido*, p. 270) the former *Forte Sant' Andrea di Lido*, erected in 1544 by *Sanmichell*, as architect of the Republic. Within the fort of S. Niccolò is the *Old Protestant Cemetery*, with the grave

of *Sir Francis Vincent*, last British ambassador but one to the Republic of Venice, and nearer the Baths is the Jewish burial-ground.



2. A steamer plies to **SAN MICHELE**, the cemetery island (*Cimitero*), and **MURANO**, $1\frac{1}{2}$ M. to the N. of Venice, every $\frac{1}{4}$ hr., starting from the *Fondamenta Nuove* (Pl. H, 3; fare 10 c.). On the former island stands the church of *S. Michele*, built by Moro Odone after 1486, and next to *San Zaccaria* (p. 301) the oldest Renaissance building in Venice. To the left of the vestibule is the tasteful little *Cappella Emiliana*, erected by Gugl. Bergamasco in 1594, with three admirable reliefs in the style of Andrea Sansovino, and in the vestibule *Fra Paolo Sarpi's Tomb* (see Robertson's '*Fra Paolo Sarpi*'). *G. P. R. James* (d. 1860), the novelist, *Eugene Schuyler* (d. 1890), and *Rawdon Brown* are buried in the Protestant Cemetery.

Murano, a small island with 3600 inhab., has been, since the 14th cent., the seat of the *Venetian Glass Industry*, the followers of which were held in so high esteem that Murano possessed its own 'Golden Book' of descent, and minted its own coins. Its citizens were eligible for the highest posts in the Republic, and after 1376 the children of a Venetian patrician and the daughter of a glass-manufacturer were able to inherit their father's rank.

From the landing-place of the steamboat we proceed in a straight direction and soon reach **SAN PIETRO MARTIR**, a simple and spacious

basilica of 1509. Between the 2nd and 3rd altars on the right is a large Madonna with saints and angels by *Giov. Bellini* (1488; much injured and retouched); near the door of the sacristy, to the left, an Assumption by *Marco Basaiti* or *Bissolo*. — We now cross the main canal by the Ponte Vivarini and follow the Fondamenta Cavour to the right, with the canal on our left, passing the Museum (see below), to the —

CATHEDRAL OF SAN DONATO, a building of very ancient origin, said to have been completed about 970, but largely rebuilt in the 12th cent., with a fine choir.

The Interior, restored since 1858, is in the form of a basilica with nave and aisles, with transept resting on piers. The open roof is borne by columns of Greek marble. The mosaic pavement, which resembles that of St. Mark's, bears the date 1111. In the left aisle, over the door, Madonna with saints and angels, by *Lazzaro Sebastiani* (1484); to the left, coloured relief in wood of St. Donatus (1810); in the more elevated chapel adjoining is a Roman tombstone of the family *Acilia*, formerly used as a font. In the apse, a Byzantine mosaic of the Interceding Madonna; below it, frescoes of the 16th century.

The *Museo Civico* in the Municipio presents an interesting exhibition of the products of the celebrated glass-industry (adm. 1/2 fr.).

The Venetian GLASS INDUSTRY, of very ancient origin, was first established by Byzantine glass-workers. The first glass-foundries were within Venice itself. After 1289, however, their number was gradually reduced, owing, it is said, to the danger of fire and the disagreeable effects of the smoke; and Murano, where a furnace is related to have been in operation in 1255, ultimately became the sole seat of the manufacture, which attained its zenith in the 15-16th centuries. In the 18th cent., owing to the taste for the harder glass of England and Bohemia and the invention of the art of making large mirrors in France, the Venetian glass-industry declined so much that many of its old art-secrets were lost, but since 1859 it has enjoyed renewed prosperity, mainly owing to the discoveries and efforts of Signor A. Salvati (1816-90). Perhaps the most beautiful of the objects produced here are the extraordinarily thin and fragile but richly-decorated vessels, some coloured and others plain, which assume the most fantastic shapes. These were admired in the days of the Renaissance and they are made to the present day. Chandeliers and mirrors, wreathed with flowers and foliage, are also produced here; and the mosaic-painters, for whom the church of St. Mark has been a continuous school for centuries, once more receive commissions from all parts of Europe. The chief firms are mentioned at p. 263. The attendance of gondollers or guides should be emphatically declined by visitors to the factories. Admission to the larger factories sometimes requires a permesso, to be obtained in Venice. The factories are, of course, closed on Sundays and holidays.

8. AN EXCURSION TO BURANO AND TORCELLO, situated on two islands about 6 M. to the N.W. of Venice, is interesting to students of art. A steamer plies to these island-towns twice daily (return-fares 1 fr. 75, 70 c.), and the steamer to Cavazuccherina, starting from the Fondamenta Nuove (Pl. H, 8), also touches twice daily at Burano (fares 50, 30 c.), whence Torcello may be reached in 10 min. by gondola. During summer an excursion-steamer, starting from the Riva degli Schiavoni at 1 p.m. on Tues., Thurs., & Sat., plies to both islands (return-fare 2 fr.), allowing ample time to visit the objects of interest. — At Burano (*Leone Coronato*, déj. 2 fr.), a

fishing-town with 8074 inhab., the excursionists are taken to see the interesting Royal school of lace-making (p. 263), which employs about 500 girls. The steamer then goes on to —

Torcello, which now belongs to Burano and consists of a few small houses and two well-preserved churches. The ***CATHEDRAL OF SANTA MARIA**, founded in the 7th cent. and rebuilt in 864 and (partly) 1008, is a basilica in the early-Christian style, supported by columns.

INTERIOR. On the W. wall of the interior are six rows of mosaics of the 12th cent., representing the Sacrifice of Christ, the Resurrection, Last Judgment, etc., recently restored. At the reading-desk and on the pulpits are ornaments and figures in low relief. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribuna (restored in 1880), rising in steps and commanded by the lofty episcopal throne in the centre. Above, a Madonna and the Apostles in Byzantine mosaic. Similar mosaics of Christ and the Apostles, etc., in the right apse. Below is an ancient Crypt with a font.

The ruins of an octagonal **BAPTISTERY** of 1008 adjoin the cathedral. — The top of the **CAMPANILE** commands an admirable view of the lagoons and the sea. — **SANTA FORCA**, built on a Byzantine model and dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome, but at present covered with a flat roof) and is of interest for architects. On five sides it is enclosed by an arcade supported by sixteen columns and four corner-pillars. — The antiquities discovered in Torcello have been collected in two small *Museums*.

4. **San Lazzaro**, the Armenian Mechitarist monastery on the island of the same name, 2 M. to the S. of Venice, contains a considerable Oriental library, and a printing-office (shown by a monk; fee to the door-keeper). Byron studied Armenian here in 1816. On the way to S. Lazzaro we pass the island *San Servolo*, with the provincial lunatic asylum (*Manicomio*). S. Lazzaro is more easily visited from the Lido (gondola with one rower there and back $1\frac{1}{2}$ fr., bargaining necessary; advisable only when the tide is coming in).

5. A **TRIP TO CHIOGGIA** ($18\frac{1}{2}$ M.; 2 hrs.) may be recommended in clear weather. Steamers start 5-7 times daily (according to the season) from the Ponte della Paglia (return-fare $1\frac{1}{2}$ or $\frac{3}{4}$ fr.). — The steamer passes the islands of *S. Servolo* and *S. Lazzaro* (see above) and touches at (5 M.) *Malamocco* (p. 318). At ($7\frac{1}{2}$ M.) *Alberoni* we approach the *Channel of Malamocco* (p. 270), which is defended by two forts, and farther on we skirt the inner side of the narrow *Littorale di Pellestrina*. $10\frac{1}{2}$ M. *San Pietro in Volta*. Beyond ($11\frac{1}{2}$ M.) *Pellestrina* (Stabilimento Maddalena, a hotel with good sea-baths) the *Murassi* (comp. p. 270) lie to the left. A little farther on we obtain a view, to the left, of the sea, enlivened with the coloured sails of the numerous small craft of Chioggia.

$18\frac{1}{2}$ M. **Chioggia** (*Alb. della Luna*, R. from $1\frac{1}{2}$, pens. 5-6 fr., bargain advisable; *Hôt. Restaurant Gobbo*), an ancient and picturesque

esque town at the end of the lagoons, with 31,218 inhab., mostly employed in the fisheries, was founded before Venice, by which it was soon conquered. During the war with Genoa it was taken by the Genoese (1379), but recovered by the Venetians the following year (comp. p. 266). The inhabitants have always differed materially in language and customs from the other inhabitants of the lagoon-districts; but the quaint costume of the women is now to be seen only on a few feast-days. None of the churches are worthy of note. — Opposite Chioggia, reached by boat in 10 min. (there and back 1-2 fr., bargain necessary), is the small village of *Sottomarina* (Stabillimento Balneare Margherita), also protected from the sea by murazzi. — Railway to *Rovigo*, see p. 354.

43. From Venice to Trieste.

a. Via Treviso and Udine.

140 M. RAILWAY in 6-10½ hrs. (fares 22 fr. 90, 16 fr. 35, 10 fr. 80 c.; express 26 fr. 25, 18 fr. 75 c.). The Italian custom-house is at *Udine*, the Austrian at *Cormons*. — For the STEAMER LINES to *Trieste*, see p. 262.

From Venice to (5½ M.) *Mestre*, see p. 247. The Trieste line diverges here to the N. from that to Padua. 12 M. *Mogliano*.

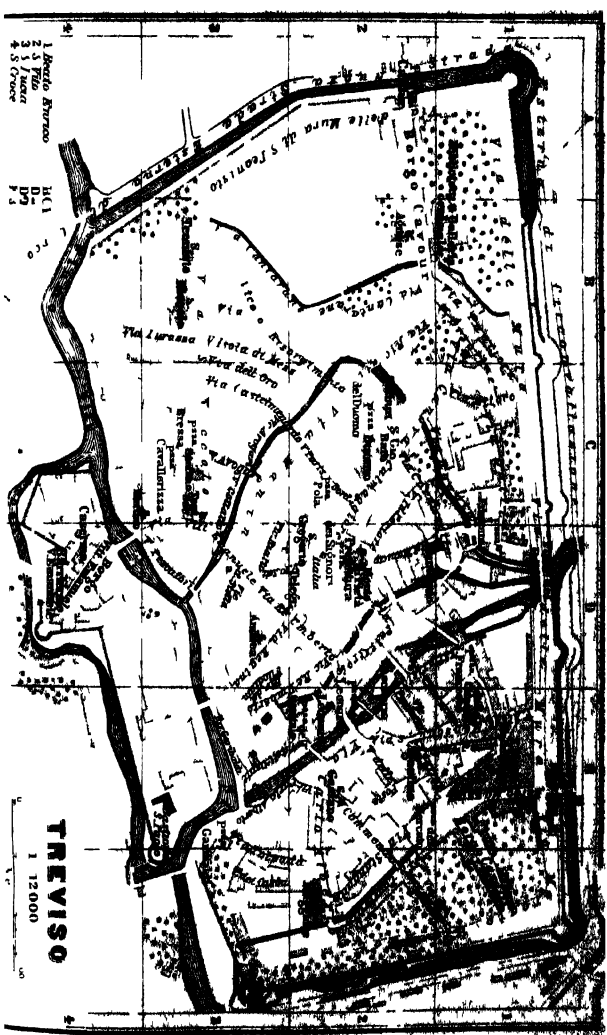
18½ M. **Treviso.** — The Railway Station (Pl. D, 4; *Restaurant*) lies to the S. of the town, ¼ M. from the hotels.

Hotels. STELLA D'ORO (Pl. a; D, 3), Via Vittorio Emanuele, very fair, with good *trattoria*, R. 2-2½ fr., omn. 40 c.; ROMA (Pl. b; C, 3), same street; CERVA (Pl. c; D, 3), Vicolo Venti Settembre, with small garden, R. 1½ fr. — **Cafés.** C. *Roma*, C. *del Commercio*, both Piazza dei Signori.

Oabs. Per drive ¾ fr.; per ½ hr. 1, per hr. 1½ fr. (25 c. more at night). Trunk 25 c.

Treviso (33 ft.), with 32,793 inhab., the capital of the province of its own name and the see of a bishop, lies on the small river *Sile*, at its confluence with the *Botteniga*, which is mentioned by Dante (*Paradiso*, IX, 43) under the name of *Cagnan*. Under the name of *Tarvisium* Treviso was a place of some importance in the Roman era, and from 1399 onwards it belonged to Venice. It was the birthplace of three distinguished Venetian painters, *Lorenzo Lotto*, *Rocco Marconi*, and *Paris Bordone*. Some of the narrow streets are flanked with arcades, and the façades of many houses show traces of ancient frescoes. The city-walls, bordered by the *Sile* and several canals, were constructed by *Fra Giocondo* (p. 223) at the end of the 15th cent. and are still in good preservation.

Leaving the *Railway Station* (Pl. D, 4), we cross the *Sile* bridge and reach the VIA VITTORIO EMANUELE (Pl. C, D, 3), with the *Theatre*. — Hence we pass to the N., through the Via Venti Settembre, to the picturesque PIAZZA DEI SIGNORI (Pl. D, 2), in which is the *Palazzo Provinciale* (Prefecture), recently restored by Camillo Boito. To the E. is the Piazza dell'Indipendenza, with an *Italia* by *Borrd* (1875), commemorating the throwing off of the Austrian yoke.



1. Spazio Azzurro
2. 3. Via
3. 3. Piazza
4. 3. Croce

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From the N.W. corner of the Piazza dei Signori the Via Calmaggiore leads to the CATHEDRAL OF SAN PIETRO (Pl. C, 2), begun in the Renaissance style by *Pietro Lombardo* in 1486-1506, but left unfinished. It has five domes, one behind another.

INTERIOR. By the 1st pillar to the left, Statue of St. Sebastian, by *Lor. Bregno* (1515). By the 2nd altar to the right, Adoration of the Shepherds, by *Paris Bordone*; opposite, by the 2nd pillar, Visitation in high-relief, by *Ant. Lombardo* (?); 3rd altar on the left, St. Justina. John the Baptist, and Catharine, with donor, by *Fr. Bissolo*. — The elegant Cappella del Sacramento, to the left of the choir, is by the brothers *Lor.* and *Batt. Bregno*. — In the choir are a high-altar in the baroque style and four large frescoes by *Seitz* (1880-83); to the left is the tomb of Bishop Zanetto, by the *Lombardi*. — The Cappella Malchiostro, the large chapel to the right of the choir, contains an "Annunciation by *Titian* (about 1520), a coloured terracotta bust of the founder, *Brocardo Malchiostro* (1520), and good frescoes by *Pordenone* and *Pomponio Amalteo* (1520): on the walls, Adoration of the Magi, Visitation, etc.; in the dome, God the Father with angels (showing the influence of Michael Angelo's Sistine frescoes). In the ante-chapel, on the left wall, a Madonna by *Gio. da Treviso* (1487). — The sacristy contains a painting of a procession in the Piazza del Duomo, by *Francesco de' Dominici*, a pupil of *Paris Bordone*.

From the S.W. angle of the Piazza del Duomo the Via Riecati leads to the Borgo Cavour, in which are the *Library*, which is rich in old MSS., and the small GALLERIA COMUNALE, containing a few good pictures of the Venetian school (open on Sun., 12-3; for strangers also at other times; key at the Asilo Infantile).

Room I. No. *20. *Lor. Lotto*, A Dominican (1528); 21. *Franc. Guardi*, San Giorgio Maggiore at Venice; 58. *Jac. Tintoretto*, Senator Bart. Cappello. — Room II. Modern works. — Room III. No. 48. *Giov. Bellini*, Madonna (studio-piece; retouched); 44. *P. Bordone* (not *Palma Vecchio*), Holy Family.

The street ends at the *Porta Cavour* (1517), just before which we turn to the left, and follow the Via della Mura di San Teonisto to the Gothic Dominican church of SAN NICCOLÒ (Pl. B, 3), a large edifice with round pillars and a curious wooden roof (comp. *Santo Stefano*, p. 315; restored).

INTERIOR. The high-altar-piece is a Madonna enthroned, by *Fra Marco Penzaben* and *Savoldo*, in a rich Renaissance frame (1521; covered). To the left is the tomb of Senator Unigo (d. 1480), by *Tullio Lombardo*, with a painted background erroneously attributed to *Giov. Bellini*. — In the side-chapel to the right, Christ and the Doubting Thomas, with six portraits of donors below, a youthful work of *Sebastiano del Piombo* (?). In this chapel, and on several of the piers are ancient frescoes by *Tommaso da Modena* and others.

The church of *Santa Maria Maddalena* (Pl. E, 1) contains pictures by *P. Veronese*. In *Santa Maria Maggiore* (Pl. F, 2) is the tomb of the Venetian condottiere, *Mercurio Bua*, with sculptures by *Bambaja* (p. 117). — A pleasant walk may be taken along the Riviera Garibaldi (Pl. E, 3), skirting the left bank of the rapid Sile. — The *Via delle Mura*, beginning at the handsome *Porta Massini* (Pl. E, 1) and following the N. ramparts, commands a good Alpine view.

FROM TREVISO TO BELLUNO, 54 M., railway in 8-8½ hrs. (fares 10 fr., 7 fr. 5, 4 fr. 50 c.). — 12½ M. *Montebelluna* is the junction of a branch-line to *Castelfranco* and *Camposampiero* (p. 287). — 17½ M. *Cornuda*

(595 ft.; *Alb. alla Posta*, clean) lies 2 M. to the N.E. of Masèr (p. 257), the first village on the highroad to Bassano (p. 257). By proceeding for 10 mi. along the road from Cornuda to Feltrè, and then ascending the hill to, the left, beside a shrine, for $\frac{1}{2}$ hr., we reach the *Madonna della Rocca*, from which there is a splendid view. — 34 M. *Feltrè* (835 ft.; **Albergo Doriguzzi*), a town of 3700 inhab., is the *Feltria* of the ancients.

61 M. *Belluno* (1285 ft.; *Albergo delle Alpi*, R. 2-4, B. 1, pens. 8-10 fr.; *Cappello*, well spoken of; *Leon d'Oro*), the ace of a bishop and capital of a province, with 19,050 inhab., is situated on a hill between the *Ardo* and the *Piave*, which here unite. The *Bellunum* of the Romans and afterwards owned by the Carrara (1359 et seq.) and Milan (1388-1404), it subsequently passed under the sway of Venice and presents all the features of a Venetian town. The *Cathedral*, erected after 1517 from the designs of Tullio Lombardo, was overthrown by an earthquake in 1878, but has been restored. The façade is unfinished. It contains several good altar-pieces by Andrea Schiavone, Jac. Bassano, Palma Giovane, and others. The campanile (217 ft. high), built by Fil. Juvara in 1782, commands a beautiful prospect in the Piazza del Duomo stand also the *Palazzo dei Rettori* (now the Prefecture), a fine early-Renaissance building of 1496 by Giov. Candi (p. 316); the modern Gothic *Municipio* (1893), adorned with colossal busts of Victor Emmanuel II and Garibaldi; and the *Museo Civico*, with a collection of paintings, bronzes, coins, objects of natural history, etc. An antique sarcophagus adorns the small piazza in front of the Gothic church of *Santo Stefano* (1480-86). The triumphal arch outside the gate was erected in 1815 Marshal Victor (d. 1841) assumed the title of Duc de Belluno.

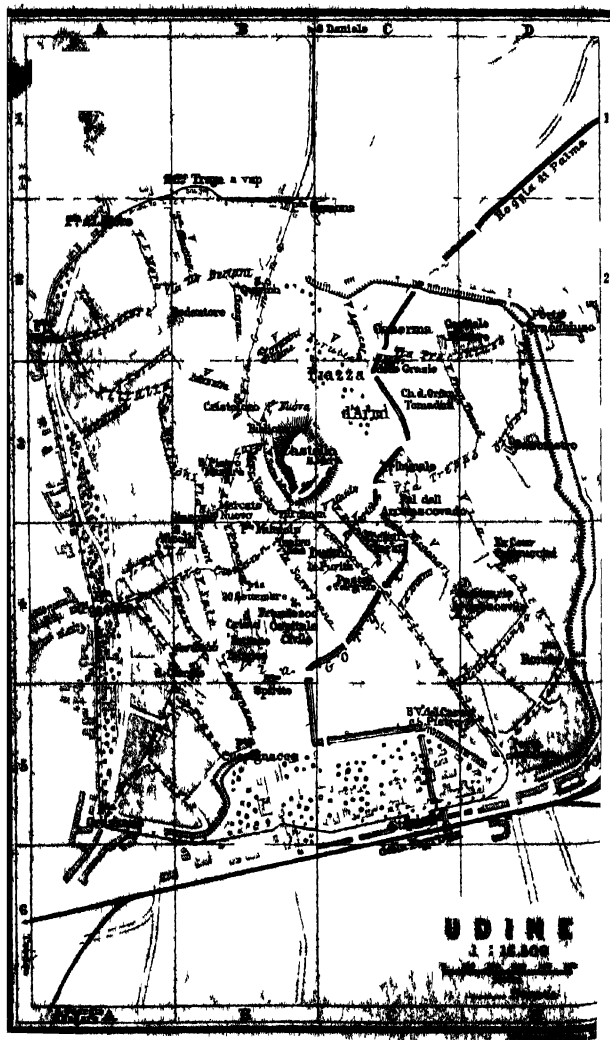
About 4 M. to the E. (omn. twice daily) is the hydropathic of *Vena d'Oro* (ca. 1650 ft.; open 1st June to 15th Oct.). — The **Colle Ventin* (8775 ft.; Rifugio of the I.A.C.), 5 hrs. to the S of Belluno, commands a magnificent view of the Dolomites and the mountains of Cadore and of the nearer Alps as far as the Monti Lessini near Verona. In clear weather Padua, Treviso, and Venice are visible in the wide Venetian plain, with the sea in the distance.

In the valley of the *Piave*, about 22 M. above Belluno, and reached thence via *Longarone* (1555 ft.; *Posta*) and *Perarolo* (1785 ft.; *Corona d'Oro*, well spoken of), lies *Pieve di Cadore* (2885 ft.; *Progresso*, *Angelo*, both well spoken of; *Sole*), the birthplace of Titian (b. 1477), of whom a statue was erected here in 1880 (by Dal Zotto). The church contains an altar-piece by Orazio Vecelli. Comp. *Baedeker's Eastern Alps*.

Railway from Treviso to *Castelfranco*, *Cittadella*, *Vicenza*, and *Bassano*, see pp. 257, 258. — A branch-line also runs from Treviso to (22 M.) *Motta di Livensa*.

Beyond (27 $\frac{1}{2}$ M.) *Spresiano* (183 ft.) the train approaches the Venetian Alps, which it skirts as far as Saviè. The lofty Friulian Mts. continue in sight as far as Monfalcone (p. 328). The *Piave* is crossed. — 31 M. *Susegana*. The village, the church of which contains a good altar-piece by Pordenone, lies $1\frac{1}{2}$ M. to the W., on the road from Treviso to Conegliano. It is commanded by the castle of *San Salvatore*, adorned with frescoes by Pordenone.

35 $\frac{1}{2}$ M. *Conegliano* (280 ft.; *Alb. e Tratt. all' Europa*), with 10,252 inhab., birthplace of the celebrated painter *Cima* (d. 1517), surnamed *da Conegliano*, is commanded by an extensive and conspicuous castle on an eminence. The *Cathedral* contains a fine altar-piece by Cima (1492). In the *Loggia Municipale* are monuments to Victor Emmanuel II., Garibaldi, the victims of the War of Liberation, and Dante. Several houses have painted façades. Conegliano is noted for its wine.



FROM CONEGLIANO TO VITTORIO, 9 M., railway in $\frac{1}{2}$ hr. (fares 1 fr. 80, 1 fr. 15, 80 c.). — *Vittorio* (Hôtel Vittorio; Giraffa), a town of 19,119 inhab., formed in 1879 by the union of *Ceneda* (410 ft.) and *Serravalle* (525 ft.), contains several handsome palaces and a statue of Victor Emmanuel II. (1882). The cathedral of Serravalle has a fine altar-piece by Titian (Madonna with SS. Andrew and Peter; 1517). The beautiful gardens of the Marchese Costantini are situated in Ceneda. Pleasant excursions may be made to the château of *Brandolín*, on *Monte Osone*, to the *Bosco del Consiglio* and to *Susegana*, with the château of *San Salvatore* (p. 324).

46 M. *Sacile* (82 ft.), a town on the *Livenza*, surrounded by walls and fosses, with a handsome palace of the Podestà.

54 M. *Pordenone* (98 ft.; *Quattro Corone*), probably the *Portus Naonis* of the Romans, with 12,400 inhabitants, was the birthplace of the painter *Giov. Ant. de Sacchis da Pordenone* (1483-1539). The cathedral contains a fresco by him of SS. Erasmus and Rochus (1525) and two altar-pieces, one a beautiful Madonna with saints and the family of the donor (1515), the other the Apotheosis of St. Mark (1535). The Pal. Comunale also contains some of his works. Pop. 5100.

63 M. *Casarsa* (144 ft.; *Rail. Restaurant*), an insignificant village, is the junction for the branch to *Portogruaro* mentioned at p. 328, and also of a branch-line to (12 M.) *Spilimbergo*. The church contains some fine frescoes by Pordenone (1525-26). — Beyond Casarsa the train crosses the broad channel of the *Tagliamento* by an iron bridge, $\frac{1}{2}$ M. in length. The stony deposits of the stream have so raised its bed that the next stat. (70 M.) *Codroipo* lies 28 ft. below the level of the bottom of the former river.

To the right lie *Passeriano* and *Campo Formio*, which gave name to the peace concluded between France and Austria in 1797, putting an end to the Republic of Venice.

84 $\frac{1}{2}$ M. *Udine*. — Hotels. ALBERGO ITALIA, Piazza Venti Settembre 9, R. 2-4 fr., well spoken of; CROCE DI MALTA, less expensive; TORRE DI LONDRA, R. 1 $\frac{1}{2}$ fr., plain. — *Caffè Dorta*, Piazza Vitt. Emanuele; *Railway Restaurant*. — TRAMWAY from the station to the town.

Udine (360 ft.), the ancient *Utinna*, situated on the *Roja Canal*, a branch of the *Torre* (p. 323), is a pleasant and prosperous town with 36,899 inhab. and an active trade in flax, hemp, and other materials. In the 13th cent. it was the capital of Friuli, becoming Venetian in 1420. It was raised to an archbishopric in 1752 and contains numerous palaces of the Friulian noblesse (some with faded paintings on their façades).

The CASTLE (Pl. B, C, 3; now barracks), a massive building erected by *Giov. Fontana* in 1517, rises on an eminence, which according to tradition was thrown up by Attila, in order that he might thence survey the conflagration of Aquileia (p. 329). The tower (watchman 20-25 c.) commands a most extensive prospect.

THE PIAZZA VITTORIO EMANUELE (Pl. B, 3), the chief square of the town, lies at the S. base of the castle-hill and is embellished with a sitting figure of the *Goddess of Peace*, in commemoration of the

peace of Campo Formio (p. 325), and a bronze equestrian *Statue of Victor Emmanuel II.*, by Fr. Bazaghi (1883). In front of the *Clock Tower* are two colossal *Marble Statues* of Hercules and Cacus, and at the corners rise two lofty *Columns*.

The PALAZZO DEL MUNICIPIO (Pl. B, 3, 4), or *Pal. Civico*, was built in 1457 in the style of the Doges' palace at Venice, and after the fire of 1876 was restored by the Milanese architect *Scala*. The vestibule contains a fresco by *Pordenone* (1516; restored), representing the Virgin and Child, with angels playing musical instruments. In the inner hall are a marble statue of Ajax, by *V. Lucardi* (1854), the Invasion of Attila, a colossal painting by *Dom. Somena* (1889), a Last Supper by *Pomponio Amalteo*, and a Gathering of Manna by *Grassi*. On the first floor are four rooms containing old pictures.

A few paces to the S.W., in the Via della Posta, stands the Romanesque CATHEDRAL (Pl. C, 4), which possesses a fine side-portal with marble sculptures and a hexagonal campanile. The interior contains an *Equestrian Statue of Count Antonini*, who fell in 1617 before Gradisca as general of the Udine militia (over the main entrance); a colossal *Bust of Pope Pius IX.* by *Lucardi* (to the left of the high-altar); and a *Statue of Abp. Zacharias Bricito* (d. 1854), by *Millisini* (to the right). — Beyond the cathedral is the small *Chiesa alla Purità* (Pl. C, 4), adorned with noteworthy frescoes by *Giov. Batt.* and *Dom. Tiepolo*.

The narrow Via Lovaria leads from the Via della Posta to the N.E. to the small *Giardino Pubblico*, which contains numerous fine cypresses. Adjacent rises the *ARCHIEPISCOPAL PALACE (*Palazzo dell' Arcivescovado*; Pl. C, 3), which, as is indicated by memorial tablets, was occupied by Pope Pius VI. in 1782, Napoleon in 1807, and Victor Emmanuel II. in 1866.

INTERIOR. The STAIRCASE is adorned by a Fall of the Angels by *Tiepolo*, while the THRONE ROOM contains the portraits of all the patriarchs of Aquileia and of the bishops and archbishops of Udine. Other frescoes by *Tiepolo* adorn the SALA ROSSA (Judgment of Solomon, etc.) and the GALLERY (history of Jacob, with Abraham's Sacrifice on the ceiling). The STATE BED CHAMBER contains five frescoes (freely retouched) of New Testament scenes by *Giovanni da Udine*, with arabesques.

From the Piazza Vitt. Emanuele we may proceed to the N.W. across the *Mercato Vecchio* (Pl. B, 3), or direct through the Via Sotto Monte, to the *Palazzo Bartolini*, which contains the MUSEO CIVICO and the LIBRARY.

On the GROUND FLOOR are Roman antiquities and a colossal bust of Dante. The UPPER FLOOR contains paintings: *Giroli da Udine*, Coronation of the Virgin; *Palma Giovane*, St. Mark receiving from the Virgin a banner bearing the arms of Udine, in the background the town of Udine; *Tiepolo*, Council of the Grand Master and Chapter of the Knights of Malta, deciding on the admission of the nobles of Udine to the Order. Here also are a *Collection of Coins*, with a complete series of the coins of all the patriarchs of Aquileia, and some fine works in amber. — The LIBRARY is specially rich in works upon Friuli.

A little to the N., Via Gemona No. 17, stands the house of *Giovanni da Udine* (1487-1564), a pupil of Raphael and one of his assistants in painting the frescoes of the Vatican; it possesses a finely adorned façade and a memorial tablet. — Opposite the *Istituto Tecnico* is a *Statue of Garibaldi* by Micheli, erected in 1886 (Pl. B, 4).

A branch-railway (10 M., in ca. $\frac{1}{2}$ hr.) runs from Udine to — *Cividale del Friuli* (*Albergo al Friuli*), a small town on the *Natisone*, with 9041 inhab., the ancient *Forum Julii*, for many centuries the seat of Lombard dukes, beginning with Gisulf, nephew of Alboin, but Venetian since 1419. It was the birthplace of the actress *Adelaide Ristori* (b. 1821) and of *Paul Warnefrid* (*Pau'us Diaconus*), who lived in the neighbouring monastery of Montecassino and wrote a history of his people (*Historia Longobardorum*) in the time of Charlemagne. — The *CATHEDRAL*, a building of the 15th cent. with a façade by Pietro Lombardo (ca. 1502), contains, immediately to the right, the remains (frequently restored) of the 8th cent. *Baptistry of Callistus*, adorned with rude reliefs, transferred hither in 1448. By the high-altar is a 'Pala', or altar-frontal, of gilded silver (1185). In the *Piazza del Duomo* is the *MUSEUM* (intelligent custodian) with numerous Roman and Lombard antiquities, including the stone-coffin of Duke Gisulf, weapons, ornaments, etc. It also contains the treasures formerly belonging to the cathedral-chapter, including a *Gospel* of the Lombard period; a *Psalter* of the 10th century, formerly belonging to Queen Gertrude of Hungary; the prayer-book of St. Elizabeth of Thuringia, with ivory boards and miniatures (18th cent.); the ivory 'Pax' of Duke Ursus of Ceneda (8th century); and an ivory casket with mediæval reliefs after the antique. — Adjacent is a CONVENT OF *Ussuline Nuns* (formerly Benedictine) with the **Chapel of St. Peltrudis* (8th cent.), containing stucco ornaments and figures (SS. Anastasia, Agape, Irene, Peltrudis, Chrysogonus, and Zoilus), in which the influence of antique art may still be traced, while the architecture of the choir exhibits the decay of the Lombard period. The nuns possess a large silver cross of the same epoch. — The handsome *Ponte del Diavolo* (15th cent.) leads across the romantic ravine of the *Natisone* to the churches of *San Martino*, which contains the altar of Duke Pemmo, adorned with barbaric reliefs of the 8th cent., and *Santa Maria de' Battuti*, with the masterpiece of Pellegrino da San Daniele (Madonna with saints).

A *STEAM TRAMWAY* (17 M., in $1\frac{3}{4}$ hr.; fares 2 fr. 10, 1 fr. 85 c.) unites Udine with the small town of San Daniele del Friuli (825 ft.; *Ann*), which is prettily situated in a smiling hill district. In the *Cathedral* is an altar-piece of the Trinity, by *Pordenone* (1584). The small Gothic church of *Sant' Antonio* contains an extensive cycle of frescoes by *Pellegrino da San Daniele* (1487-1522). A fine view is obtained from the *Piazza del Castello*.

From Udine to *Bruck* (and *Vienna*), by the Pontebba Railway, see R. 6; to *San Giorgio di Nogaro*, see p. 328.

The train crosses the *Torre* and the *Natisone*. — 93 $\frac{1}{2}$ M. *San Giovanni Mansano*, the Italian frontier-station, where luggage coming from Austria is examined (railway restaurant). The small *Judrio* forms the frontier. — 97 $\frac{1}{2}$ M. *Cormons*, the seat of the Austrian custom-house (p. 322), beyond which the *Isonzo* is crossed.

106 M. *Gorizia*, Germ. *Görz* (*Südbahn-Hôtel*; *Post*; *Suda's Grand Hôtel*, all very fair), the seat of a bishop, with 21,900 inhab., is charmingly situated on the *Isonzo*, in a hilly district. The *Cathedral* (14th cent.) is worthy of notice; its treasury contains some valuable Romanesque articles from *Aquileia*. On account of its mild climate *Gorizia* is visited by invalids, who take it as an intermediate

stage on their way to the S. or even pass the winter here. — Carr. to *Aquileia* (see p. 329; 22 M.; $3\frac{1}{2}$ hrs.) 10, with two horses 20–24 K.

108 $\frac{1}{2}$ M. *Rubbia-Savogna*; 111 M. *Gradisca-Sdraussina*. Beyond (113 $\frac{1}{2}$ M.) *Sagrado* the train passes through a short tunnel. 116 $\frac{1}{2}$ M. *Ronchi*.

119 M. *Monfalcone (Posta)* is the junction of the Venice-Portogruaro-Trieste line. — The train enters the stony region of the *Karst*, and the Adriatic comes in sight on the right.

From (128 $\frac{1}{2}$ M.) *Nabresina* to (140 M.) *Trieste*; see *Baedeker's Austria*.

b. Viâ Portogruaro and Monfalcone. Excursion to Aquileia and Grado.

104 M. RAILWAY in $8\frac{3}{4}$ –7 $\frac{1}{2}$ hrs. (fares 16 fr. 15, 11 fr. 50, 7 fr. 45 c.; return-ticket valid for b days, 24 fr. 90, 17 fr. 50, 11 fr. 25 c. — Custom-house examination at *Cervignano*.)

From Venice to (5 $\frac{1}{2}$ M.) *Mestre*, see p. 247. — The railway diverges to the right from the old line to Treviso and Udine and runs to the N.E. across the fertile, but at places marshy, coast-plain, generally keeping near the lagoons. — 15 $\frac{1}{2}$ M. *San Michele del Quarto*, connected by road with *Porte Grandi*, on the lagoons. — 26 M. *San Donà di Piave*; 31 M. *Ceggia*. — We then cross the *Livenza* and reach (34 M.) *Santo Stino*.

* From S. Stino a road leads to the S.E. along the *Livenza* to the small lagoon-town of *Caorle*, which, though now sadly decayed, was a flourishing seaport in the early middle ages and the see of a bishop from 588 to 1818. The well-preserved *Cathedral* (1088), with its alternate pillars and columns, its open-work roof, and its three apses, is a good specimen of the early-Romanesque style. The round bell-tower is of the same period. — About 8 M. to the W. of S. Stino lies the château of *Magnadole*, with admirable frescoes by *Paolo Veronese* (painted after 1572).

42 $\frac{1}{2}$ M. *Portogruaro* (16 ft.), the seat of a bishop, has 9636 inhab. and lies on the small river *Lemene*. The *Museo Nazionale Concordiese* contains objects found in the excavations at *Concordia Sagittaria*, the ancient Roman *Julia Concordia*, situated 1 $\frac{1}{4}$ M. to the S., which preserves an early mediæval baptistery as well as the Roman remains.

A BRANCH RAILWAY runs to the N. from Portogruaro to (18 M.; $\frac{3}{4}$ hr.) *Casarsa* (p. 325), viâ (10 M.) *San Vito al Tagliamento*.

Beyond (46 M.) *Fossalta* we cross the *Tagliamento* and reach (51 M.) *Latisana*.

66 M. *San Giorgio di Nogaro*, on the *Corno*, is the junction of a branch-line to (18 M.) *Udine* (p. 325). — We now cross the frontier.

72 M. *Cervignano*; 74 $\frac{1}{2}$ M. *Villa Vicentina*, the station for *Aquileia* and *Grado* (pp. 329, 330); 80 M. *Ronchi* (see above).

83 M. *Monfalcone*, and thence to (104 M.) *Trieste*, see above.

At the rail. station of Villa Vicentina (see p. 328) stage-coaches and carriages (fare with one horse 1 K. 60 h.) are waiting to convey travellers to —

Aquileia (*Aquila Nera*, well spoken of; *Fortuna*; *Café Posta*), a village of 2300 inhab., which lies 3 M. to the S. It is now 6 M. from the sea, but is connected with the lagoons by canals. In the vicinity are many fever-breeding rice-fields (p. 64).

The town of Aquileia, founded by the Romans in B. C. 181 as a bulwark against the Celts and Istrians, was already a commercial and trading place of great importance in the reign of Augustus; its chief products were amber and glass ware. As a naval station and strong frontier-fortress, it soon became the chief *point d'appui* of the Romans in their campaigns against Illyria and the lands of the Danube. In 238 A.D. the town was besieged in vain by Emp. Maximinus Thrax, and in 452 it was destroyed by Attila, after an obstinate resistance. Though soon rebuilt, it never, thanks to the silting up of the lagoons and the rivalry of Grado, regained its former prosperity.

According to tradition, Aquileia was converted to Christianity in the first century of our era by St. Mark and St. Hermagoras, the tutelar and first bishop of the town. It soon became a metropolis of the new faith, and its bishops assumed the patriarchal title in 557 (?). The archbishopric was removed to Udine in 1752.

Of the Roman Aquileia all that has been discovered is the remains of one street and the N.W. angle of the town-walls. The sculptures and small works of art found in the excavations are preserved in the **ARCHÆOLOGICAL MUSEUM**, founded in 1882, which is open daily, 9-12 and 2-4 (in summer, 3-6; adm. 40 h.; plan of the city and excavations 1 K.). Director, *Prof. H. Maionica*.

The charming *Museum Garden*, with its ancient sculptures effectively interspersed with its cedars, cypresses, and palms, recalls the Villa Albani at Rome. — The *Ground Floor* contains the collection of sculptures. Room I. Early-Christian monuments. R. II. Fine statues of Roman emperors and military monuments. R. III. Civic monuments. R. IV. Figures of the Gods. — On the *Upper Floor* are the smaller antiquities. Room V. Ancient glass, some very rare. R. VI. Objects in metal. R. VII. Objects of terracotta. R. VIII. Gems, jewels, coins, and works in amber.

The chief mediæval monument is the ***CATHEDRAL**, a flat-roofed basilica with aisles and transept, erected by Patriarch Poppo in 1081 on the site of an early-Christian church. Destroyed by an earthquake in 1348, it was rebuilt by Patriarch Marquard about 1379 in the Gothic style. The Renaissance additions date from the Venetian period (ca. 1600).

INTERIOR. In the left aisle is a small circular chapel, in marble (1081). — The choir contains Renaissance stalls and an altar-piece by *Pellegrino da San Daniele*, in a fine old frame, with the tutelars of Rome (SS. Peter and Paul), Aquileia (SS. Hermagoras and Fortunatus), and Venice (SS. Mark and Theodore). The frescoes in the apse, probably dating from the days of Poppo and Marquard, represent the Consecration of the church in the presence of Emp. Conrad II. (above) and the Sufferings of St. Hermagoras (below). — The walls of the crypt, which is a relic of the original early Christian church, are painted with old frescoes of various dates. Behind a screen is an old reliquary. — The right transept contains remains of the choir-screens of the earlier building and a column with a capital in the Ravenna style. Adjacent is the tomb of the patriarchs of the Milan family of Della Torre (p. 111; 1273-1366):

The *Narthex* of the cathedral and the octagonal *Baptistery*, resembling the buildings of Ravenna, as well as the '*Chiesa dei Pagani*', which connects them, are remains of early-Christian buildings. — The lower part of the conspicuous *Campanile*, 240 ft. high, is Romanesque (1031), the upper part Venetian. The top commands a superb *View of the lagoons, the plain of the Isonzo, and the distant Venetian and Julian Alps.

A pleasant excursion (one-horse carr. 2 K) may be made to the village of *Belvedere*, lying 3 M. to the S., on the margin of the lagoons, and possessing a fine pine-wood (*pineta*), extensive dunes, and fish-hatcheries.

A steamer (80 and 40 h.) plies from Aquileia several times daily, through the ramifying canals of the lagoons, passing numerous fisherman's huts (*casoni*), to (1½ hr.) —

Grado (*Hôt. Fonzari*, closed in winter, *Posta*, both very fair; *Grignaschi* or *Cervo d'Oro*; *Hôt. de la Ville*, R. at each 2-4, board 6 K.; private lodgings), a fishing-town, pleasantly situated on a spit of land (*lido*) and coming into favour as a bathing-resort. Small Curhaus; excellent beach (bath 50 h.); marine hospital for children.

Grado, founded by refugees from Aquileia in 452 under the name of *Aquileia Nova* or *Gradus*, joined the Venetian naval league (p. 220) in 697 and soon became a dangerous rival of the mother-town. From 576 to 1451 it was the seat of a patriarch, whose title passed to the archbishop of Venice in the latter year. Down to 1787 Grado belonged to Venice, but since 1809 it has been, like Aquileia, under Austrian rule.

The *CATHEDRAL was founded after the model of the churches of Ravenna by the Patriarch Elias (?; ca. 578), who is mentioned by name in one of the early-Christian inscriptions. It is a basilica with aisles but no transept, with a modernized narthex and various altars of later date. — At high mass on Sun. the *Cantus patriarchinus*, an early mediæval liturgy, is chanted by the clergy and people.

INTERIOR. The mosaic flooring is that of the original church. — In the nave, to the left, is a Romanesque pulpit, with a canopy in the Venetian Byzantine style. — The high-altar has an antependium (*pala*) in embossed silver (1872). In the apse are ancient frescoes and the patriarch's throne, put together out of various early-Christian fragments. — Several early-Christian valuables (silver pyx, reliquary) and mediæval works of art (bronze basin with enamels, reliquary) are preserved in the sacristy and under the Altare del Santissimo Sacramento.

The COURT of the church contains many remains of Roman and Christian monuments, including three Roman sarcophagi.

Adjoining the cathedral is an early-Christian *Baptistery*. — A few other relics of the early-Christian period may be seen in the church of the *Beata Vergine delle Grazie*, which was also founded in the 6th century.

VI. The Emilia.

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The Emilia includes the former duchies of *Parma* and *Modena*, as well as the papal *Romagna*, and is now divided into the eight provinces of *Piacenza*, *Parma*, *Reggio*, *Modena*, *Bologna*, *Ferrara*, *Ravenna*, and *Forlì*, covering an area of 7920 sq. M., with a population of 2,198,500 souls. The dialects spoken here form the third main group of the Gallic languages of Upper Italy, and the nasal sound of the vowels will at once strike the traveller as indicating the original affinity of the people with the French. The Celts seem to have crossed the Alps in several different detachments. After the *Insubri* had conquered the district of Milan, and the *Comomani* Brescia and Verona, the tribe of the *Boii* crossed the Po about 400 B.C., and subjugated the Etruscans and Umbrians who were settled to the S. of that river. They chose *Bologna* for their capital, in the name of which is still preserved that of the conquerors. The *Senones* next invaded Italy, and took possession of the coast-district to the S. of the Boii, extending nearly to Ancona. It was a horde of these Gauls that destroyed Rome in B.C. 389. About a century later Italy, united under the guidance of Rome, began to reconquer the lost territory. In 283 the *Senones* were exterminated. In 269 a colony was established at *Ariminum*, which was constituted the strongest frontier-fortress in the peninsula, and connected with Rome by the *Via Flaminia*. In 224 the Boii were subjugated, and in planting the colonies of *Piacentia* and *Cremona* in 219, Rome extended her frontier as far as the Po. This process of Latinisation was interrupted by the invasion of Hannibal, but vigorously resumed after his defeat; and in 189 *Bologna*, and in 188 *Modena* and *Parma* received Roman colonies. *M. Annilius Lepidus*, who was consul in B.C. 187, constructed a military road from Rimini to Piacenza, viâ Bologna, Modena, Reggio, and Parma, a distance of 150 M., called the *Via Annitia*, whence the whole district derived the ancient name which it still retains. Down to the time of

Cæsar, although the Roman language and customs had spread rapidly here, the district was officially known as the 'Province of Gaul on this side of the Po', and the *Rubicon* formed the frontier of Italy; but in B.C. 43 it was finally united with the latter.

The institutions of antiquity lingered here longer than in any other part of Italy. In 402 the Emperor Honorius transferred his residence to Ravenna, which also continued to be the capital of the Gothic kings. After the overthrow of Gothic domination by *Belisarius* in 539, Ravenna became the seat of the *Exarchs*, and the Italian centre of the *Eastern Roman Empire*. The *Lombards* afterwards attacked and took possession of it, but it was soon wrested from them by the Frankish king *Pepin*, who is said to have presented the whole exarchate, *i.e.* the coast-district from the Po to Ancona, to the *Romish Church* in 755. At first, however, the real supremacy over the district was held by the Archbishop of Ravenna. The STATES OF THE CHURCH never constituted a uniform whole like those of Milan or Venice. They consisted of a number of towns, principalities, and monasteries, often estranged from the pontifical throne, and not unfrequently in arms against it. The pope appointed cardinals as his legates in the different districts, but their power was limited, since the most important prerogatives were usurped by his subjects. Meanwhile the Towns in the Emilia prospered greatly, and became famous as cradles of *Science*, notwithstanding the feud between *Guelfs* and *Ghibellines*, princes, nobles, and burghers, which raged within and without their walls. *Roman Law*, which after the Germanic invasion had been preserved in several towns and districts, began to be studied scientifically at Ravenna in the 11th century. From the 12th cent. onwards, owing to the unsettled condition of rights, the study became very prevalent, *Bologna* being its great centre, whence a knowledge of Roman Law gradually extended over the other countries of Europe (comp. p. 384).

The POLITICAL HISTORY of these districts during the middle ages records continual struggles for precedence among several rival powers. As long as the power of the emperors was in the ascendant, they kept the pretensions of the popes in check. *Nicholas III.* was the first pope to obtain control of the entire Romagna (in 1278). During the exile of the popes at Avignon, the dismemberment of the papal dominions seemed imminent, but after protracted combats it was prevented by *Cardinal d'Albornoz*, a valiant Spaniard who was sent to Italy by *Innocent IV.* in 1353. Even those princes, however, who consented to acknowledge the papal supremacy, still continued practically independent. It is difficult to say how often the stubborn citizens of Bologna were subdued by the popes, only to rise again in successful revolt. *Alexander VI.* and his son *Cesare Borgia* at length put an end to this insubordination about 1499; they extirpated the dynasties of the Romagna with fire and sword, and from that period the papal fiefs began to be gradually converted into a state in the modern sense. Under *Julius II.* and *Leo X.* the papal supremacy was farther extended to Modena, Parma, and Piacenza. In 1545 *Paul III.* *Farnese* invested *Pier Luigi*, his natural son, with the last two as a duchy, which, on the extinction of the *Farnese* in 1731, came into the possession of the Spanish *Bourbons*. In Modena and Reggio, the house of *Este* maintained its supremacy in spite of the papal pretensions, while Ferrara in 1597 was incorporated with the States of the Church.

The whole of the existing institutions were at length overthrown by the French Revolution. *Napoleon* united Parma to France, and annexed Modena and the Romagna to his kingdom of Italy. Though thus under foreign domination, the country now enjoyed a period of active and useful internal reform, which, however, was rudely interrupted by the fall of *Napoleon* and the establishment of Austrian supremacy over these districts. Parma was awarded to *Marie Louise*, and Modena to *Archduke Francis*, the heir of the last *Este* (who died in 1803 with the title of Duke of *Breisgau*). The worst lot befel the Romagna, in spite of the entreaty addressed by its ambassadors at the Congress of Vienna, rather to hand over their country to an 'infernal than to the papal government'. By an edict of 15th August, 1814, no fewer than 1824 dissolved monasteries and 612 nunneries

in 1099, re-established. The four northernmost provinces, Bologna, Ferrara, Ravenna, and Forlì, were governed by a cardinal with the title of *Legate* (whence these districts were called legations), whose sway was arbitrary and despotic in the extreme. The courts of justice and all the chief magistracies were administered by priests, and never probably did a government earn for itself such a fund of hatred from its subjects. In 1821, 1831, and 1848, the Emilia succeeded in throwing off the yoke of its dukes and legates, but on each occasion the insurrection was crushed by Austrian intervention. The war of 1869 rendered the rising under *Farini* a more successful undertaking, and by the plebiscite of 12th March, 1860, the annexation of the Emilia to Piedmont was accomplished.

44. From Turin to Piacenza viâ Alessandria.

117 M. RAILWAY in $3\frac{3}{4}$ -8 $\frac{1}{4}$ hrs. (fares 21 fr. 80, 15 fr. 80, 9 fr. 86 c.; express 24 fr., 16 fr. 85 c.).

From Turin to *Alessandria*, 56 $\frac{1}{2}$ M., see R. 11 c. Beyond *Alessandria* we traverse the battlefield of Marengo (p. 50). 62 M. *Spinetta*, to the S.E. of Marengo, is also connected with *Alessandria* by a steam tramway. 66 M. *San Giuliano*. The train crosses the *Scrivia*.

At (70 M.) *Tortona* our line unites with that from Milan to Genoa viâ *Voghera* (see p. 189), which we follow to (81 M.) *Voghera*.

We now skirt the N. spurs of the *Apennines*. 86 $\frac{1}{2}$ M. *Casteggio*, the *Clastidium* (p. 110) of the wars between the Romans and Gauls; 93 $\frac{1}{2}$ M. *Broni*. — 96 M. *Stradella* (330 ft.), a town of 9063 inhab., with a bronze statue of Agostino Depretis (1813-87), the statesman, who was born in the neighbouring Mezzana. (From *Stradella* to *Bressana-Bottarone* and *Pavia*, see p. 188; steam-tramway to *Voghera*, see p. 189.) — At (98 M.) *Arena-Po* we enter the plain of the Po. 103 M. *Castel San Giovanni*; 105 $\frac{1}{2}$ M. *Sarmato*. — 110 M. *San Niccolò*, in the plain of the *Trebbia* (ancient *Trebia*), memorable for the victory gained by Hannibal, B.C. 218, over the Romans.

117 M. *Piacenza*, see p. 334.

45. From Milan to Bologna viâ Piacenza and Reggio.

134 M. RAILWAY in $3\frac{1}{2}$ -7 hrs. (fares 25 fr. 10, 17 fr. 55, 11 fr. 80 c.; express 27 fr. 80, 19 fr. 80 c.). To *Piacenza*, 42 $\frac{1}{2}$ M., in 1-2 $\frac{1}{4}$ hrs. (fares 8 fr., 5 fr. 85, 3 fr. 85 c.; express 8 fr. 85, 6 fr. 20 c.). A dining-car (dél. 3 $\frac{1}{2}$, D. 4 $\frac{1}{2}$ fr.) is attached to the fastest train. The 'lightning express' mentioned at p. 346 may be used as far as *Parma*.

Milan, see p. 112. At (4 $\frac{1}{2}$ M.) *Rogoredo* the line to *Pavia*, *Voghera*, and *Genoa* diverges to the right (see p. 143 and R. 30). — 11 M. *Melegnano* (290 ft.), formerly *Marignano*, is a memorable place in the annals of mediæval and modern warfare. Here, on 14th Sept., 1515, Francis I. of France, in his campaign against *Massimiliano Sforza*, defeated the Swiss allies of Milan, 7000 of whom fell in the action. Here also a sanguinary conflict took place between the French and the Austrians, on 7th June, 1859.

resulting in the retreat of the latter. The *Parish Church* contains a Baptism of Christ, by Borgognone. Tramway to San Angelo Lodigiano, see below. — $15\frac{1}{2}$ M. *Tavazzano*. Innumerable cuttings for purposes of irrigation and drainage here intersect the fruitful plain.

$20\frac{1}{2}$ M. *Lodi* (260 ft.; *Gambero*, R. 2- $2\frac{1}{2}$, omn. $\frac{1}{2}$ fr.), a town with 26,827 inhab., founded by Frederick Barbarossa in 1162 after the destruction of Lodi Vecchio (see below), was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Excellent Parmesan cheese is made in the neighbourhood. — The *Cathedral* contains an ancient relief of the Last Supper. *San Lorenzo*, a Romanesque church of the 12th cent., has been restored in the original style since 1889. The church of the **Incoronata*, erected by Giov. Battaglio and Giov. Dolcebuono in 1488 and somewhat spoiled by restoration, contains frescoes by members of the Piazza family of Lodi, an organ of 1507, a beautiful choir-gallery of 1583, and elaborate choir-stalls by C. A. Lanzani (ca. 1700).

From Lodi steam-tramways run to *Pavia* (viâ Sant' Angelo Lodigiano), to *Bergamo* (viâ Treviglio), and to *Soncino* (*Brescia*; viâ Crema).

Lodi Vecchio, the old Roman colony of *Laus Pompeia*, destroyed by the Milanese in 1111 and 1158, lies $3\frac{1}{2}$ M. to the W. of Lodi. The unimportant village contains some Roman remains and two interesting churches: *San Bassiano*, a handsome brick building with 15th cent. frescoes, and the *Badia di San Pietro*, also embellished with frescoes.

32 M. *Casalpusterleno* (branch-line to Pavia, see p. 188). — $35\frac{1}{2}$ M. *Codogno* (branch-line to Cremona, see p. 188). We cross the Po immediately before reaching Piacenza.

$42\frac{1}{2}$ M. *Piacenza*. — *Hotels*. SAN MARCO (Pl. a; D, 2), Via S. Marco, not cheap, with good bedrooms; CROCE BIANCA (Pl. b; D, 2), Via del Dazio Vecchio, opposite the market, with good restaurant, R. $2\frac{1}{2}$ - $3\frac{1}{2}$, omnibus $\frac{1}{4}$ fr.; ITALIA (Pl. c; C, 3), Via Garibaldi. — *Cafés*. *Roma* and others, in the Piazza de' Cavalii; *Café Grande*, in the Corso Vitt. Emanuele II. (Pl. C, 8). — *Railway Restaurant*, D. 4 fr.

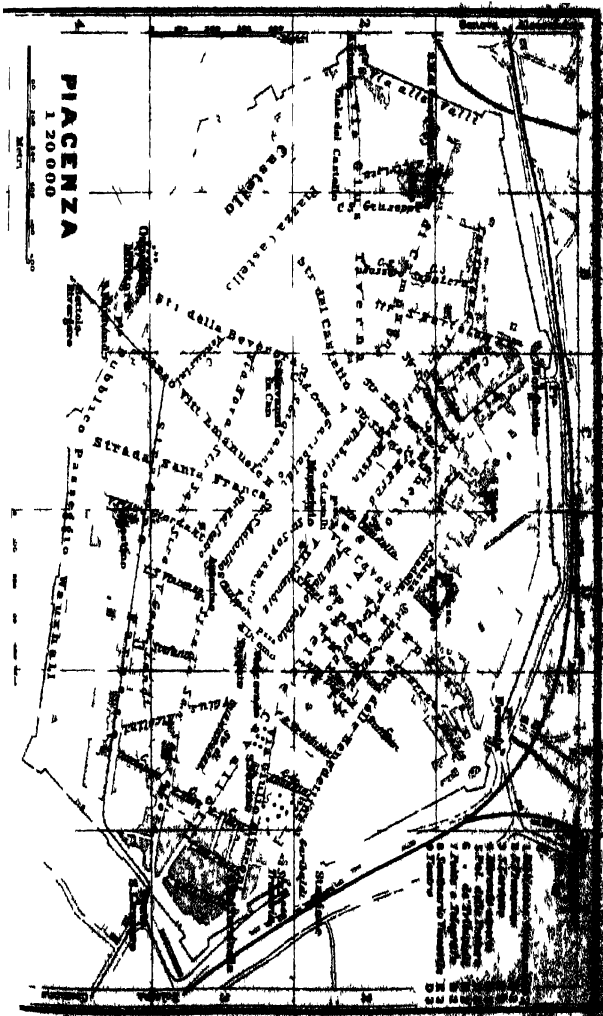
Cab. Per drive 70 c.; from the station to the town 1 fr. (80 c. more at night); per hr. $1\frac{1}{2}$ fr.; each box 25 c.

Chief Attractions ($\frac{1}{2}$ day): Palazzo Municipale; Cathedral; Palazzo Farnese; San Sisto.

Piacenza (200 ft.), with 35,647 inhab., the capital of a province, and the see of a bishop, lies $\frac{1}{3}$ M. from the S. bank of the Po, which is crossed by a bridge-of-boats and a railway-bridge. The town possesses several interesting churches (closed 12-3).

Piacenza was founded by the Romans, B.C. 219, as *Colonia Placentia*, in a position commanding one of the passages of the Po, which lent it importance as a fortress against the Gauls. Cremona (p. 189) was founded at the same time. In the middle ages Piacenza held a high rank in the league of the Lombard towns, and was afterwards frequently the subject of fierce party-struggles between the Scotti, Torriani, and Visconti. In 1483 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1647 it finally came into the possession of the Farnese family and was united to Parma.

The picturesque PIAZZA DE' CAVALII (Pl. C, D, 2), the chief



PIACENZA

1:20,000

Scale 1:20,000
Meters

centre of traffic, derives its name from the affected equestrian *Statues of the Dukes Alessandro Farnese* (d. 1592; p. 340) and *Ranuccio Farnese* (1592-1622), by Francesco Mocchi of Tuscany (1620-24). — Behind the statues is situated the *PALAZZO MUNICIPALE, erected in 1281 et seq., and described by Burckhardt as 'one of the earliest instances of a worthy and monumental embodiment in stone and lime of the growing spirit of municipal independence'. On the groundfloor there is a spacious arcade with five pointed arches; in the upper floor (of terracotta) are six rich round-arch windows, above which rise handsome pinnacles.

San Francesco (Pl. 2; D, 2), a brick edifice in the Piazza, with Gothic interior, was erected in 1278. In front of it a statue of *G. D. Romagnosi* (d. 1835), editor of the penal code for the Napoleonic kingdom of Italy, was unveiled in 1867.

The principal street (Via Venti Settembre) leads to the S.E. to the Piazza del Duomo, in which rises the —

*CATHEDRAL (Pl. D, 3), a Lombard-Romanesque edifice dating from 1122, with a superstructure of brick added in the 13th century. In the façade are three projecting porches with columns resting on lions, above which are a circular window and open galleries with dwarf pillars. The entire edifice has been restored in 1898-1901.

INTERIOR. Over the main entrance is a Gothic reredos (15th cent.). The church contains admirable *Frescoes by *Guercino* (prophets and sibyls) on the dome, and by *Lodovico Carracci* (angels straying flowers) in the arches in front of the choir. The crypt is borne by 100 columns.

To the S.W. of the Piazza del Duomo, at the end of the Via Chiapponi, rises SANT' ANTONINO (Pl. D, 3), formerly the cathedral, dating from the 12th cent. and several times restored, the last time in 1867, of curious irregular shape. The wide transept is near the W. end of the church, and from its intersection with the nave rises a tower borne by eight massive round columns.

A modern inscription in the fine old Gothic vestibule, called 'Paradiso' (1850), commemorates the fact that the delegates of the league of Lombard cities, assembled in the church in 1183, there approved of the Peace of Constance.

To the N.E. of the Piazza del Duomo, at the corner of the Strada della Dogana, is the *Palazzo dei Tribunali* (Pl. 6, E 2; formerly *Landi*), with two picturesque dilapidated courts, a handsome frieze, and a rich early-Renaissance portal (on the N.E. side).

To the N.W. of this palazzo, at the corner of the Via Fel. Cavallotti and the Via San Pietro, lies the *Biblioteca Comunale* (Pl. 1; D, 2).

The library contains ca. 120,000 vols. and 2800 MSS., including a valuable psalter on red parchment, bound in silver, which once belonged to Engilberga, the consort of Emp. Lewis II. (857), and a copy of Dante ('Codex Landianus'), supposed to date from 1336; also an archaeological and palaeontological collection.

The Strada alla Cittadella, the third turning to the right out of the Via Fel. Cavallotti, leads to the huge *Palazzo Farnese* (Pl. D, 1, 2), erected in 1558, by *Vignola*, for Duke Ottavio Farnese (see p. 336). It was never completed, and is now a barrack.

The *Via San Sisto*, diverging on the right from the *Via Borghetto*, the continuation of the *Via Fel. Cavallotti*, brings us to the rich church of —

***SAN SISTO** (Pl. C, 1), an ancient edifice, rebuilt in 1499-1511 in the Renaissance style, with a fine Ionic atrium in front of the baroque façade.

About 1515 Raphael painted for this church the *Sistine Madonna* (now at Dresden), which was sold in 1753 to Augustus III., King of Poland and Elector of Saxony, for 20,000 ducats and replaced by a copy by Avanzini. The choir contains pictures by *Camillo Procaccini*, *Palma Giovane*, etc., and also several good intarsias by *Bart. da Busseto*. In the left transept is the unfinished monument of Margaret of Austria (d. 1586), daughter of Charles V. and wife of Ottavio Farnese, Duke of Parma, the father of Alessandro Farnese.

From the W. side of the *Piazza de' Cavalli* the *Via Umberto* and the *Via di Campagna* lead past the church of *Santo Sepolcro* (Pl. B, 2), an early-Renaissance structure of 1488 (now an artillery magazine), and the convent of the same name, built in 1503 in the style of Bramante by Aless. Tramelli, to the church of —

SANTA MARIA DI CAMPAGNA (Pl. A, 1, 2), an early-Renaissance building of the 15th cent., disfigured by alterations. It contains admirable frescoes by *Pordenone* (1529-31; to the left of the entrance St. Augustine, to the right, St. George, in the two chapels on the left scenes from the life of the Virgin and of St. Catharine, and in the large dome prophets and sibyls, etc.).

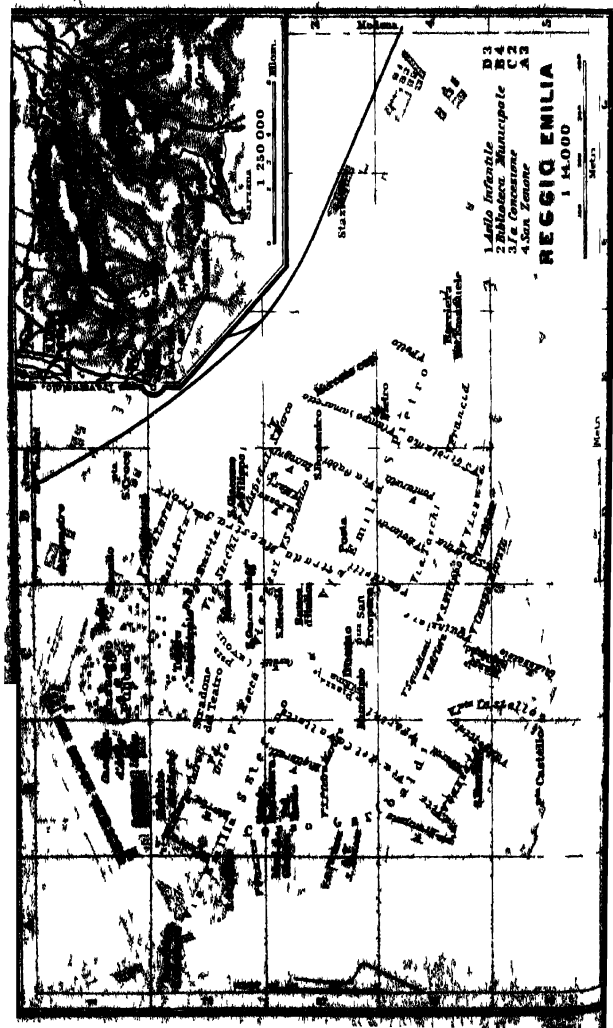
From Piacenza to *Cremona*, see p. 192; to *Alessandria* and *Turin*, see R. 44.

A STEAM TRAMWAY, starting near the railway-station and passing (10 M.) *Grassano*, connects Piacenza with *Ponte dell' Ollo* (*Albergo del Sole*, poor), a small manufacturing town, picturesquely situated at the mouth of the *Vai di Nure*, 15 M. to the S. On market-days (Tuesdays) it presents a very interesting picture of Italian peasant life. From *Ponte dell' Ollo* the tramway goes on to (22½ M.) *Battola* (Alb. dell' *Agnello*, rustic).

The remains of the ancient town of *Velleia*, which is believed to have been buried by a landslide in the reign of the Emp. Probus (about 278 A.D.), lie 9 M. to the S.E. of *Ponte dell' Ollo*. Various antiquities excavated here in 1780-76 are now in the museum at Parma (p. 343). An amphitheatre, temple, forum, and some Ligurian tombs of the pre-Roman epoch have also been discovered.

From *Grassano* (see above) a narrow-gauge line runs to (5 M.) *Rivergaro* (480 ft.), situated in the valley of the *Trebbia*, on the highroad from Piacenza to (83 M.) *Genoa*. Beyond *Rivergaro* the road ascends the *Trebbia* to the S.W., via (17½ M.) *Bobbio* (915 ft.), once noted for its convent-library (for the most part now in the Vatican), and (35½ M.) *Ottone* (1670 ft.), to (58 M.) *Torriglia* (2505 ft.); and then descends, beyond the (61 M.) *Colle della Scoffera* (2,225 ft.), into the *Stagno* valley, passing *Bargagli* (1845 ft.), *Prato*, *Dorta* (265 ft.), and *Staglieno* (p. 85) — 75 M. *Genoa*, see p. 66.

The RAILWAY FROM PIACENZA TO BOLOGNA follows the direction of the *Via Emilia* (comp. p. 331), several traces of which still exist. View of the Apennines on the right. To the left lies *San Lazzaro*, an ecclesiastical seminary greatly enriched by Cardinal Alberoni (d. 1752). The church contains his tomb, and pictures by Procaccini, Zuccherò, and other masters.



Near (48 M.) *Pontenure* (210 ft.) the train crosses the *Nure*, and soon passes *Fontana Fredda*, where Theodoric the Great and the Lombard kings once possessed a country-residence. Beyond (52½ M.) *Cadeo* the *Arda* is crossed. 56 M. *Fiorenzuola d'Arda* (270 ft.), a small but thriving place.

64½ M. **Borgo San Donnino** (235 ft.; *Aquila Romana*; *Leon d'Oro*), a small town of 12,019 inhab., the ancient *Fidentia Julia*, which received its present name in 387 from St. Dominus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient **Cathedral* is dedicated. This is one of the finest Romanesque churches in N. Italy; the admirable façade (the upper part unfinished) has three lion-portals and numerous reliefs (some by Benedetto Antelami, p. 342), and the interior with its round-arch arcades is of elegant proportions.

Steam-railways connect Borgo S. Donnino with *Soragna* (p. 348), 5½ M. to the N.E., and with *Salsomaggiore* (525 ft.; **Gr. Hôt. des Thermes*, of the first class, R. from 3½, B. 1½, déj. 3½, D. 5, pens. from 10 fr., open April-Nov.; *Albergo Cavour*; *Hôt. Central des Bains*; *Hôt. Milano*), 6 M. to the S.W., a watering-place (1200 inhab.) with strong saline springs, that has recently come into favour.

70 M. *Castelguelfo*, with a ruined castle erected by the Ghibelline Orlando Pallavicino as *Torre d'Orlando*, but captured in 1407 and re-named by the Guolph Ottone Terzi of Parma. At (72 M.) *Ponte Taro* (230 ft.) we cross the river *Taro*. The costumes of the peasant-women here are peculiar.

78½ M. **Parma**, see p. 340. — Parma is the junction for the lines to *Suzzara* and *Mantua* (see p. 241), to *Piadena* and *Brescia* (p. 198), and to *Sarsana* (*Pisa*) and *Spezia* (p. 105).

Beyond (82½ M.) *San Prospero Parmigiano* the train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena, and, beyond (84½ M.) *Sant' Ilario d'Enza* (190 ft.), the *Crostolo*.

95½ M. **Reggio**. — *Hotels*. ALBERGO POSTA (Pl. 2; C, 3), near the Piazza Vittorio Emanuele, R. 2½-3 fr., tolerable; ALB. DEL MORETTO. — *Café Italia*, Piazza Cavour.

Cab, per drive 80 c., per hour 1½ fr., at night 1 fr. and 2 fr. 20 c.

Chief Attractions (½ day): San Prospero; Cathedral; Madonna della Ghiara.

Reggio (170 ft.), which is also called *Reggio d'Emilia* or *Reggio Emilia* to distinguish it from Reggio in Calabria, the ancient *Regium Lepidi*, is the capital of a province, the seat of a bishop, and a town of 58,993 inhab., possessing broad streets flanked with arcades. From 1289 to 1597 it belonged to Ferrara, after that to Modena (p. 348).

In the Via Emilia San Pietro, the E. part of the ancient Via Emilia (p. 331), which intersects the town, rise the suppressed Benedictine convent of *San Pietro* (Pl. E, 3, 4; now a military store), with elegant early-Renaissance cloisters by Bart. Spanti (1513), and the *Palazzo Terracini*, formerly called *Casa Ruini*

(same date), which possesses three pretty early-Renaissance courts.

A few paces to the S. of the main street, in the Piazza San Prospero, is the church of SAN PROSPERO (Pl. C, 3), re-erected in 1504 by *Gasparo Bisi* on the site of an earlier Romanesque edifice, to which the six marble lions of the façade originally belonged.

INTERIOR. Over the entrance is the tomb of Rufino Gabloneta (d. 1527), by *Bart. Spani*. By the 4th altar on the right *Sodoma*, 'St. Homobonus giving alms' (1518); 5th altar: Copy of *Correggio*'s Holy Night (now in Dresden), in the original frame. — **RIGHT TRANSEPT:** Statue of the Madonna, by *Prospero Clementi* (d. 1584), grandson of Bart Spani and pupil of Michael Angelo. — In the CHORUS are frescoes (restored) by *Bern. Campi* of Cremona and *Camillo Procaccini* (1585-89).

In the adjacent Piazza Vittorio Emanuele is situated the CATHEDRAL (Pl. C, 3), re-erected in the 15-16th cent., with a Renaissance façade, completed only in the lower part, in which interesting traces of the earlier Romanesque church of the 12th cent. with frescoes of the 13th, are still observable. Above the principal entrance are recumbent statues of Adam and Eve by *Prospero Clementi*. At the top of the tower is a group in copper (Madonna and two donors), by *Bart. Spani* (ca. 1500?).

The INTERIOR has a lofty choir and a crypt. In the 3rd chapel on the right: Tomb of Valerio Malaguzzi (d. 1498), by *Bart. Spani* (ca. 1530). Chapel to the right of the choir: Monument of Ugo Rangoni, Bishop of Reggio, and nuncio of Paul III. at the court of Charles V., by *P. Clementi* (1566). Chapel to the left of the choir: Tomb of Bishop Buonfrancesco Ariotti (d. 1503), by *Bart. Spani*; admirable statue of Christ, on the altar, by *P. Clementi*. Near the entrance, in the left aisle, Monument of Cherubino Sforzani, the alleged inventor of the hour-glass, by *P. Clementi*. — In the 1st chapel on the left is the tomb of Clementi, with his bust, by his pupil *Franc. Pacchioni* (1588). — In the Cappella del Santuario, near the sacristy, are two silver reliquaries with busts of St. Chrysanthus and St. Daria, by *Bart. Spani* and his son *Giov. Andrea Spani* (1538); also a silver pax (p. 379), by *Lello Orsi*.

On the S. side of the piazza is the *Municipio* (Pl. C, 3); at the entrance is a marble bust of General Cialdini (1811-92). — On the W. side is the house in which *Lodovico Ariosto* (1474-1533; p. 355), the poet, is said to have been born. His father, Niccolò Ariosti of Ferrara, was commandant of the citadel at the time. — Proceeding hence to the W. by the Via San Pietro Martiro, we reach the church of the *MADONNA DELLA GHIARA (Pl. A, B, 3), built in 1597 from a design by *Balbi*, in the form of a Greek cross covered with a dome. It was finished after Balbi's death by *Franc. Pacchioni*, and was restored in 1890 (closed 12.30-4).

The INTERIOR is distinguished for the beauty of its proportions and for its charming decorations in stucco. It is adorned with frescoes in the nave as far as the dome and in the left transept by *Luca Ferrari* (1605-64) of Reggio, a pupil of Guido Reni. The frescoes in the choir are by *Tiarini* of Bologna, of the school of the Carracci; and the frescoes in the dome and the right transept are by *Lionello Spada*. In the left transept is a fine Crucifixion (altar-piece), by *Guercino*; and in the right transept is a highly-revered figure of the Madonna, drawn by *Lello Orsi* (1569; covered), in a silver frame.

The Theatre (Pl. C, 2; 1857), the chief boast of Reggio, is a remarkably fine edifice for so small a town. — The Museum (Pl. C, 2)

contains the natural history collection of the celebrated *Spallanzani* (b. at Scandiano, see below, in 1729, d. 1799), an interesting palæo-ethnological collection illustrative of the history of the province, and a 'Gliptoteca', containing sculptures from Reggio and its vicinity. — The *Biblioteca Municipale* (Pl. 2; B, 4) Via Farini 5, contains 56,000 vols. and about 1000 MSS.

Excursion to CANOSSA (see inset map on the plan of Reggio), 8 hrs. there and back; carriage with one horse 12-15, with two horses 20-25 fr. (luncheon should be brought from Reggio). The drivers usually prefer the route via *Quattro Castella*, with the ruins of four castles which once belonged to the Countess Matilda of Tuscany (d. 1115), *San Polo d'Enza* (p. 348), and *Vico*, to *Ciano d'Enza*, whence a bridle-path ascends to the castle. The drive via *Pufanello* and *Pecorile* (785 ft.) is, however, prettier, and beyond the latter village the route (on horseback or on foot) cannot be mistaken. The path leads through the village, and then to the right towards the church of *Casola*, which is left on the hill to the right; at the angle of the hill Canossa comes in sight, and the path leads in the direction of the village along the *Campola*. The walk to the foot of the castle-hill takes 1 hr.; we then ascend for 1/2 hr. in the direction of the church of San Paolo, which lies three-quarters of the way up the hill, follow a level path round the castle-rock and at the back of the small village of *Canossa*, and lastly mount to the summit of the rock, which is crowned by the scanty, ivy-clad ruins of the castle of Canossa. The castle once belonged to the Countess of Tuscany above mentioned, and was destroyed by the inhabitants of Reggio in 1256. The Emp. Henry IV. performed penance here in presence of Pope Gregory VII. during three days in 1077. Magnificent *View of the Apennines towards the S., with the well-preserved castle of *Rossena* in the foreground, and of the vast plain of the Po towards the N., with Parma, Reggio, and Modena. — From Canossa to Parma via *Traversetolo*, see p. 348.

The Excursion to the PIETRA BISMANTOVA from Reggio takes two days. We proceed by diligence along the above-mentioned road via *Pufanello*, *Casina* (1880 ft.), and *Felina* to (81 M.; in 8 hrs.) the inconsiderable town of *Castelnuovo ne' Monti* (2295 ft.; Tre Re, R. 80 c.), on the N.W. flank of the abrupt rocky peak of the *Pietra Bismantova* (3435 ft.), which Dante mentions in his 'Purgatorio' (IV. 25). The ascent, by a steep zigzag path, takes 1 1/4 hr.; the top affords an admirable view of the chain of the Apennines. — From Castelnuovo the highroad runs via (45 1/2 M.) *Collagna* (2720 ft.), in the valley of the *Secchia*, and thence via the (63 M.) *Passo del Cerreto* (4140 ft.) to (64 1/2 M.) *Fivizzano* (1080 ft.) and (81 M.) *Sarzana* (p. 106).

FROM REGGIO TO GUASTALLA, 18 M., railway in 1 1/4 hr. (fares 8 fr. 30, 2 fr. 30, 1 fr. 50 c.). — 5 M. *Bagnolo in Piano*; 11 M. *Neveliera*, on the *Canale di Molinet*, a principality of the house of Gonzaga (p. 286) down to 1737. — 18 M. *Guastalla*, see p. 241.

From Bagnolo, on the railway just described, a branch-line runs to (12 M.) *Correggio* (p. 242). The chief intermediate station is (5 1/2 M.) *Correggio*, the capital until 1690 of a principality afterwards belonging to the Duchy of Modena, and the birthplace (in 1494) of the celebrated painter *Antonio Allegri da Correggio* (d. 1534). The Piazza San Quirino is embellished with a statue of the master by V. Vela, erected in 1880.

A branch-line runs to the S. from Reggio to *Scandiano* and (18 1/2 M. *Sassuolo* (p. 352).

108 1/2 M. *Rubiera*. The *Secchia* is then crossed.

111 1/2 M. *Modena*, see p. 347.

The train crosses the *Panaro*. — 118 M. *Castelfranco d'Emilia* (135 ft.), a small town, supposed to be the *Forum Gallorum* where Antony was defeated by Octavian and Hirtius B.C. 43. Near

(123 M.) *Samoggia* the train crosses the river of that name, and then the narrow *Renò*, the ancient *Rhenus*, or *Amnis Bononiensis*. The Madonna di San Luca, on the *Monte della Guardia* (p. 381), is conspicuous to the right.

134 M. *Bologna*, see p. 362.

46. Parma.

The **Railway Station** (Pl. D, 1; *Restaurant*) for the *Piadena-Brescia* (p. 198), *Guastalla-Suzzara-Mantua* (p. 241), *Milan-Bologna* (R. 45), and *Milan-Parma-Sarzana* (Spezia, Pisa; R. 47) lines lies at the N. end of the town, about $\frac{1}{2}$ M. from the hotels.

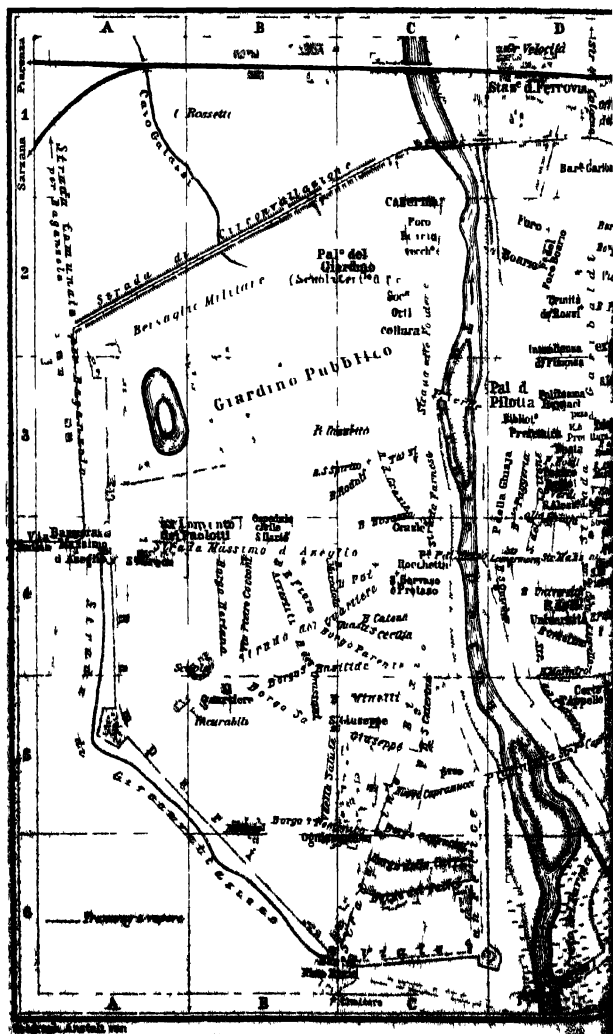
Hotels. ALBERGO CENTRALE CROCE BIANCA (Pl. a; D. 4), Strada Garibaldi, near the Steccata, with electric light, R. 3, omn. $\frac{3}{4}$ fr.; ITALIA (Pl. b; E. 3), Via Cavour, with trattoria, R. 2 $\frac{1}{2}$ -3, omn. $\frac{3}{4}$ fr.; CONCORDIA, Borgo Angelo Mazza (Pl. D, 3), near the last; LEON D'ORO, Borgo del Leon d'Oro (Pl. E, 8, 4), near the Corso Vittorio Emanuele; CROCE DI MALTA, Via Carlo Pisacane 59.

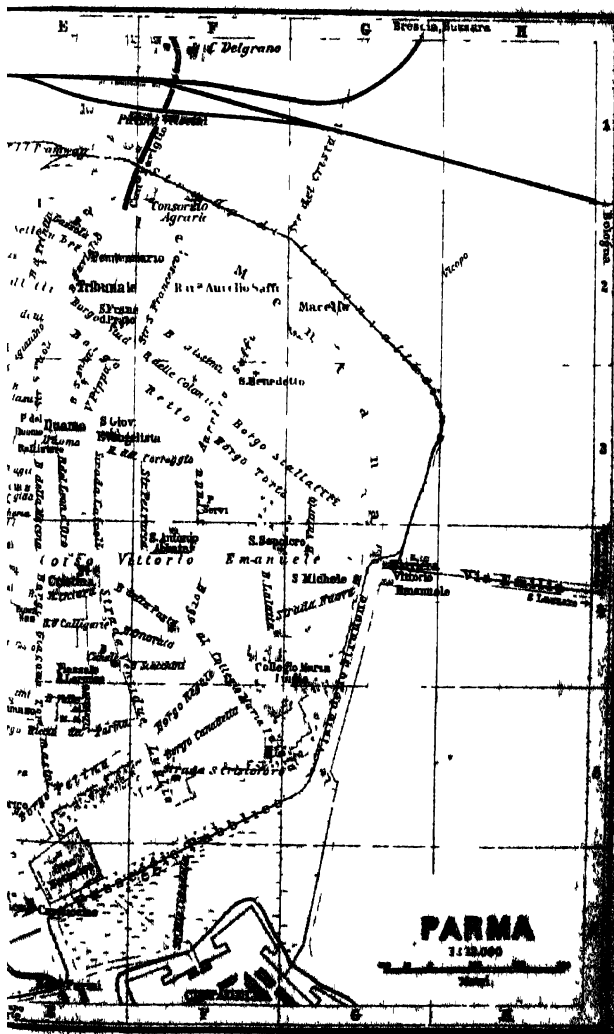
Cafés. Cavour, Via Cavour (Pl. D, E, 3); Marchese, Piazza Grande. — Post Office (Pl. D, 3), Piazza della Prefettura.

Car to or from the station 1 fr., two-horse 1 fr. 60 c.; at night 1 $\frac{1}{4}$ or 2 fr.; per hour 1 fr. 60 c. or 2 fr. Trunk 25 c. — Omnibus from the railway-station to the Piazza Garibaldi and the Corso Vitt. Emanuele every 20 minutes.

Parma (170 ft.), situated on the river *Parma*, a small tributary of the Po, the capital of a province (formerly a duchy), is a town of entirely modern appearance, but of very ancient origin, with broad streets, and 48,523 inhabitants. It is a bishop's see and possesses a university founded in 1422.

The foundation of Parma is probably to be ascribed to the consul M. Æmilius (B.C. 189), though the discovery of a lake-dwelling of the bronze period in 1864 proves that a human settlement existed here in pre-historic times. The town offered a determined resistance to the attacks of the Ligurians, but it was destroyed by Mark Antony as the birthplace of Cassius, one of Caesar's murderers. Under Augustus, who named it *Colonia Julia Augusta Parma*, it attained to new prosperity; and repeated devastations in the early middle ages proved only temporary checks to the growth of its importance, which arose mainly from its woollen manufactories. Parma participated in the general development of the towns of Upper Italy, zealously espoused the cause of the Guelphs, and in 1247-48 was long unsuccessfully besieged by Emp. Frederick II. In 1303 *Ghiberto da Correggio* obtained possession of the supreme power. In 1348, after various vicissitudes, Parma came into the hands of the *Visconti*, and from that period down to 1512 it was generally united with the Duchy of Milan. In 1545, after it had been annexed to the States of the Church, it was presented by *Pope Paul III.*, with Piacenza, to his infamous son *Pier Luigi Farnese*. This prince was assassinated in 1547, and was succeeded by seven dukes of his family, including *Alexander Farnese* (1580-82), who took part in the battle of Lepanto (1571) and afterwards attained great military distinction as Viceroy of the Netherlands under Philip II. The male line became extinct in 1731. *Elizabeth*, the daughter and sole heiress of Duke Rannuccio II. (d. 1694), was married to *King Philip V. of Spain*, and by the quadruple alliance concluded at London in 1718, the succession was secured to their son *Charles*, who, however, ascended the throne of Naples in 1734, and deprived Parma of many treasures of art which now grace the national museum at Naples. By the Peace of Aix-la-Chapelle in 1748 the duchy was ceded by Austria to





his younger brother *Philip*; in 1807 it was annexed to France, and in 1815 awarded to *Marie Louise*, the wife of Napoleon I. In 1847, after her death, it came into the possession of the Bourbons, who had hitherto been indemnified with Lucca. *Charles II.* (d. 1833) was banished in 1848, *Charles III.* was assassinated in the open street in 1854, and in 1859 his widow withdrew along with the Austrian garrison. The Duchy covered an area of 2216 sq. M., and had a population of about half-a-million souls.

Parma owes its importance in the History of Art to *Antonio Allegri* of *Correggio* (1494-1534; p. 839), who, after his early studies in Ferrara, lived here in a quiet and modest style, and died early. It was not till a later period, when he was followed by the Carracci, that his merits were duly appreciated (characteristics, see p. ix). The best-known of his pupils is *Francesco Massola*, surnamed *Parmigianino* (1508-40), an excellent portrait painter, and a native of Parma.

The ancient *Via Æmilia* (p. 331) intersects the town, from the *Barriera Vittorio Emanuele* (Pl. G, 4) to the *Barriera Massimo d'Azeglio* (Pl. A, 4), crossing the *PIAZZA GARIBALDI* (Pl. D, 4), in which stand the *Palazzo del Governo* and the *Palazzo Municipale*, built after 1627 by Giov. Batt. Magnani. In front of the latter are statues of *Correggio*, by Ferrarini (1870), and *Garibaldi*, by Calandra (1893). — A little to the N.E., in the *Piazza del Duomo*, rises the —

**Cathedral* (*Il Duomo*; Pl. E, 3), an admirable example of the Lombard-Romanesque style, begun in 1058, but not completed till the 13th century. It is a cruciform building covered with a dome, with a somewhat raised choir above a crypt, and a broad façade with a triple columnar gallery. The three portals are embellished with two huge lions (executed in 1281 by *Bono da Bisone*) and four of smaller size, all of red marble, and sculptures by *Lucchino Bianchini* (1493).

The INTERIOR, consisting of nave and aisles, rests on fourteen piers, above which runs a fine triforium. The vaulting of the nave was painted by *Girolamo Massola* and by *Lattanzio Gambara* of Brescia (ca. 1570). 3rd chapel on the right, a Descent from the Cross in relief by *Benedetto Antelami* (1178); 4th chapel, frescoes of the 15th cent.; 5th chapel, frescoes by *Rondani*, a pupil of *Correggio*. To the right of the steps to the choir is the *Cappella dei Canonici*, with an altar-piece (Crucifixion) by *Gatti*, and on the right a bust of Petrarch, who was archdeacon of the cathedral, a work of 1718.

The octagonal DOME is adorned with an *Assumption by *Correggio* (1526-30), unfortunately much injured by damp (best light about noon). 'It seems as if some mighty upward impulse had impelled the whole armies of Christendom to soar away from earth in joyful bliss. A striking feature of the work is that the figures seem to cleave the vaulting and to be in the act of forcing their way out of the church-walls into bright ether. The masterly and almost playful manner in which the greatest difficulties in the work have been overcome has ever been an object of the highest admiration'. — '*Correggio*', by *Dr. Julius Meyer*. Visitors may ascend into the dome to examine the painting more closely (1/2-1 fr.; fatiguing but attractive); a fine view is commanded from the outside gallery (for persons free from dizziness).

In the CHoir, David and St. Cecilia, by *Giul. Cos. Procaccini*, and good half-Gothic stalls by *Cristoforo da Lendinara* (1473). — The CHURCH, a spacious cruciform structure with thirty-eight columns, contains monuments of (r.) the Canon Montini (1507) and, farther on, the jurist Prati, by *Prospero Clementi* (1542), and of Bishop San Bernardo degli Uberti, also by *Clementi*. — The SACRISTY contains frescoes of the 14th cent., and intarsias by *Lucchino Bianchini*. — The principal altar is by *Clementi*. The

5th Chapel to the left of the entrance contains frescoes of the 14th cent., on the left History of St. Peter, on the right SS. Sebastian and Catharine.

The ***Baptistery** (*Battistero*; Pl. E, 3), on the S. side of the Piazza del Duomo, built in the Lombard-Romanesque style in 1196-1270, externally octagonal, with three round-arched portals, is constructed of Veronese marble, and consists of five stories with colonnades; the flat roof is surmounted by seven pyramidal turrets and by a belfry added in the 17th century. Around nearly the whole exterior of the building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with the following Scriptural subjects: —

At the N. Portal (towards the Piazza), above, is the Adoration of the Magi; then the History of John the Baptist; on the door-posts are genealogical trees of Jacob and of Jesse. — At the W. Portal, above, a curious representation of the Last Judgment. On the door-posts to the left, Christ performing works of mercy; on the right, the six ages of man. — On the S. side is an Allegory of Death from the story of Barlaam and Josaphat. All these are probably by *Benedetto Antelami*, whose name appears as the master from the inscription on the N. portal.

The INTERIOR (closed; key in the house No. 2, opposite the S. entrance) is sixteen-sided, with thirteen niches and three doorways below and two galleries above, and graceful columns on the walls. The sculptures have been only partly completed. Above the doors are sculptures of the 13th cent., and on the E. side of the lower galleries is a series of *Beliefs of the months (incomplete) and other works of the 13th century. The Romanesque frescoes in the dome (13th cent.), representing the history of John the Baptist and prophets, are of interest to students of art. — The whole population of Parma since 1216 is said to have been baptised here. The font dates from 1294.

The church of ***San Giovanni Evangelista** (Pl. E, 3), belonging to an ancient Benedictine monastery, which is now a barrack, is an elegant cruciform Renaissance structure, covered by a dome, with aisles and two series of chapels. It was erected in 1510 by *Bernardino Zaccagni*; the handsome baroque façade is by *Simone Moschino* (1604), and the tower by *G. B. Magnani* (1614).

INTERIOR. In the first two chapels on the left, Frescoes by *Parmigianino* (SS. Lucia and Apollonia, two deacons, SS. Giorgio and Agata); in the 1st chapel on the right, a handsome monument of the Countess Alberta Sanvitale-Montenuovo, daughter of Marie Louise, the wife of Napoleon I.; in the 2nd chapel on the right, an Adoration of the Shepherds, by *Giacomo Francia*, 1519. In the recesses of the transepts are four terracotta statues by *Ant. Begarelli* (1561); to the left, Madonna and St. John the Evangelist, to the right, St. Felicitas and St. Benedict. The sombre DOME is adorned with *Frescoes by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1521-24 (freely restored in parts in 1801). The best time to see them is at noon or 4 p.m.; they are also shown by electric light in the evening for 8-3 fr. (copies in the picture-gallery, see p. 344). The half-dome of the Choir, containing a Coronation of Mary by *Correggio*, was removed in 1584 (the original of the principal group is in the Library, p. 345; copies of other parts are in the picture-gallery, see p. 344). The new dome of the choir was adorned with a copy of the complete work by *Ces. Arctusi*. The handsome choir-stalls are by *Zucchi* and *Tosti*. In the archway of the door of the sacristy (left transept), *St. John the Evangelist by *Correggio*. — The picturesque cloisters (to the left of the church) are not accessible.

A few paces to the N.W. of the Piazza Garibaldi, in a small

piazza, stands the **Madonna della Steccata* (Pl. D, 3), an imitation of St. Peter's (a Greek cross with rounded ends), built by *Bernardino Zaccagni* in 1521-39.

INTERIOR. The corner-chapel to the left of the entrance contains a Madonna of the school of *Fil. Mazzola*. In the corner-chapel between the choir and the left transept, monuments (r.) of Duke Ottavio Farnese and (l.) of Sforzino Sforza, the latter by *Giov. Franc. da Grado* (1528). The archway of the choir is adorned with frescoes by *Parmigianino*, the tribune with frescoes by *Anselmi*. Corner-chapel on the right of the choir monument of Guido da Correggio, by *G. B. Barbieri*; the 1st chapel on the right contains the monument of Beltrando Rossi (1527).

The Piazza adjoining the church is adorned with a *Monument to Francesco Mazzola*, surnamed *Parmigianino* (p. 341), the painter, by *Giov. Chierici*, erected in 1879.

In the PIAZZA DELLA PREFETTURA (Pl. D, 3), with its pretty gardens, are a *Statue of Victor Emmanuel II.* and the old *Palazzo Ducale*, now the seat of the *Prefettura*.

To the N.W. of the Prefettura is the *Palazzo della Pilotta* (Pl. D, 3), an extensive block of buildings, begun in 1597 by the *Farnese*, but never completed, containing a very interesting collection of antiquities and pictures as well as a considerable library (we cross the court and ascend a broad flight of steps to the left).

In the entresol is the *MUSEO DI ANTICHITÀ* (open daily 10-4, adm. 1 fr.; on Sun. and festivals 10-2, gratis).

I. Room. *Collection of Coins*, arranged in four cabinets. The two glass-cases contain *Parmesan* coins and medals. — II. Room. *Bronzes*: the *Tabula Alimentaria* of Trajan, containing directions for the maintenance of poor children; bronze tablet with the *Lex Rubria de Gallia Cisalpina*, and other inscriptions on bronze, obtained in the excavations at Velleia (p. 338); head of Hadrian in gilded bronze; bust of a young man; in the cases: *Drunken Hercules, Bacchus, Victoria, Ajax, and other bronze statuettes from Velleia. Terracottas; golden necklaces, bracelets, and clasps of the later imperial epoch, found at Parma. — III. Room. *Architectural fragments* from the excavations (1844) in the ancient theatre of Parma. — IV. Room. *Marble statues and fragments*, chiefly from Velleia. The mural decorations are by *Franc. Scaramuzza*. — The V. Room is closed at present. — VI. Room. Choir stalls with intarsia-work by *Bernardino Casonio da Lendinara* (1494); cabinets and 'cassoni' of the 16-17th cent., etc. — VII. Room. *Egyptian antiquities*. — VIII. Room. *Vases*. — IX. Room. *Etruscan antiquities*, cinerary urns, vases, bronze mirrors and ornaments; objects found in a tomb at Porta San Barnaba. — Then several rooms with modern objects. — A staircase descends from the first room to the rooms on the ground-floor. — Room I. *Roman inscriptions*. — Room II. *Valuable collection of pre-Roman antiquities* found in the province of Parma; weapons, implements of flint, bone, bronze, iron, and clay. — Room III. *Similar antiquities* from the 'Terramare' (lake-dwellings) of Castione. Adjoining are three rooms with ethnographical specimens. — Room IV. *Medieval sculptures*. — Room V. *Medieval and modern ceramic collection*, including a majolica pavement from the church of San Paolo. — Room VI. *Medieval coats-of-arms*.

The extensive **PICTURE GALLERY* is on the first floor. Open at same hours and on same terms as the *Museo di Antichità* (illustrated catalogue 4 fr., abridgment 25 c.).

I. Room: nothing worthy of note. — II. Room. On the left, **St. Giulio Romano* (after a sketch by Raphael in the Louvre), Christ in glory, with the Madonna, the Baptist, and SS. Paul and Catharine. On the

opposite wall: 861. *In the Style of Murillo*, Job; 115. *Ribera*, The Apostles. — III. Room or Rotunda. Two colossal statues of Hercules and Bacchus with Ampelus, in basalt, found on the Palatine at Rome in 1726. To the right: 218. *G. B. Tiepolo*, St. Fidelis of Sigmaringen and St. Lawrence of Brindisi overcoming Heresy; 281. *Jac. Tintoretto*, Descent from the Cross; *Cima da Conegliano*, 370. Midas deciding between Apollo and Pan, 378. Endymion, *361, *360. Madonnas with saints.

IV-VI. LARGE SALOON. On the entrance-wall, Copies of Correggio's Coronation of Mary (in *S. Giovanni*, p. 842), by *Annibale* and *Agostino Carracci*. To the right: *Dosso Dosset*, 391. Adoration of the Magi, 393. Holy Family; 369. *Garofalo*, Madonna in clouds; *Franc. Francia*, 123. Pietà, 130. Madonna in glory, with SS. Benedict, Placidus, Scholastica, and Justina (1515), 359. Holy Family; 180. *Camillo Procaccini*, St. Cecilia; 58. *Jac. Loschi*, Madonna with angel musicians (1471); no number, *Crist. Caselli*, Madonna, with St. Hillary and the Baptist (1499); 45. *Al. Araldi*, Annunciation; 122. *Lodovico da Parma* (?), Annunciation, with SS. Sebastian and Catharine; 141. *Girol. Mazzola*, Immaculate Conception. — In the middle of the room: Statue of Marie Louise in a sitting posture, in marble, by *Canova*. — The door at the end of this room leads to Rooms VII and VIII, with the modern pictures. The door to the left of the statue of Marie Louise leads to Rooms IX-XIII, which contain the collection of portraits. In RR. IX and X are portraits of the Farnese (300) Alex. Farnese, by *Sir A. More*; XI, Bourbons, XII, Portraits of the 16-17th cent. (over the entrance-door, 302. *Seb. del Piombo*, Pope Clement VII. and a chamberlain, unfinished, about 1532; opposite, *355. *Holbein the Younger*, Erasmus, painted about 1530); XIII, Portraits of the 17-18th centuries. — Adjoining is Room XIV, which contains admirable engravings by *Toschi* (d. 1854), after Correggio, etc. — We now return to Room III and pass to the right into the —

XV. Room. Water-colour copies of Correggio's works, by *Toschi* and his pupils. — XVI. Room. Drawings and paintings by *Parmigianino*: in the entry, 318. Portrait of himself; to the left, 192. Betrothal of St. Catharine.

Rooms XVII-XXI are devoted to *Correggio* and form the chief part of the gallery. — XVII. Room. *1 (360), Repose during the flight to Egypt ('Madonna della Scodella'), painted about 1528 for the church of S. Sepolcro (in the original frame). 'The picture breathes a spirit of cheerful and calm emotion and is suffused in a soft and sunny glow. The figures, marked by the most delicate gradations of light and shadow, stand out clearly against the darker wooded background, the tone of which is of a juicy greenish-brown' (*Meyer*, Correggio). — XVIII. Room. 2 (753). Annunciation, fresco from the church of Santissima Annunziata, Parma. — XIX. Room: *3 (31). Madonna della Scala, a celebrated fresco (much injured); *4 (351). Madonna di San Girolamo, also known as 'Il Giorno' (1527); the figure of the Magdalen is especially admired). — XX. Room. Photographs of works by Correggio. — XXI. Room: *6 (363). Martyrdom of SS. Placidus, Flavia, Eutychius, and Victorinus (painted about 1525). 'The artist's principal aim is to produce a pleasing picture. The tragic scene is transacted in a rich and charming landscape. The wonderfully picturesque execution and the harmony of the lively and yet subdued tints are most attractive. Even the shadows produce an effect of light, and define the form clearly and decidedly. The figures as it were float, breathe, and move in an atmosphere of brilliant light' (*Meyer*). — *5 (352). Descent from the Cross (ca. 1525).

XXII. Room. Florentine, Sienese, and Modenese paintings of the 14-15th centuries. — XXIII. Room. Architectural paintings by *Bern. Belotto* and others. — XXIV. Room. Landscapes by Italian masters. — XXV. Room. Landscapes by foreign masters. — XXVI. Room. Views of buildings in Parma.

The door opposite the picture-gallery in the same story leads to the LIBRARY (*Biblioteca Palatina*; open daily, except Sun. and holidays, 9-6 in winter and 9-4 in summer).

The library contains more than 200,000 vols. and 4500 MSS.; several of the latter are of Oriental origin, amongst them the Koran which the

Emp. Leopold I. found in 1688 in the tent of the grand-vizier Cara Mustapha after the raising of the siege of Vienna; the 'livre d'heures' (prayer-book) of Henry II.; two 14th cent. MSS. of Dante's 'Divine Comedy'; a MS. of the *De Prospectiva Pinguendi* by Petrus Pictor Burgensis (Piero della Francesca); a letter of Luther; Byzantine and Jewish miniatures; the original 'Fresco of Correggio's Coronation of Mary from S. Giovanni (p. 342); bust of Duchess Marie Louise by Canova; a room with frescoes from the 'Divine Comedy' by *Franc. Scaramuzza* (1867).

The **Teatro Farnese**, also situated here (keys kept by the custodian of the Antiquarian Museum, fee 30 c.), was erected in 1618-28 by *G. B. Alcott*, a pupil of Palladio, and has recently been freely restored — The (formerly) ducal *Tipografia*, founded in 1766 by *Bodoni*, is celebrated for its admirable printing.

The custodians of the picture-gallery keep the keys (fee 50 c.) of the —

Convento di San Paolo (Pl. D, E, 2, 3), formerly a Benedictine nunnery, now a school, containing admirably preserved *Frescoes by *Correggio* in a room thus decorated by order of the abbess Giovanna da Placenza in 1518-19: over the chimney-piece Diana, on the ceiling Cupids and emblems of the chase (the celebrated 'Putti del Correggio'), on the frieze the Graces, Fortuna, Adonis, etc. The most favourable light is in sunny weather, 10-4.

'This, his first work of a monumental character, shows the painter as already possessed of his full powers. The execution is in the highest degree painstaking and minute, his handling even in fresco is delicate and at the same time broad, soft, and warm. As in the later paintings in the domes of the Cathedral and S. Giovanni Evangelista, the decorative arrangement seems to transcend the limits of the building, and force its way through the ceiling, forming an arch through which the light of heaven appears to find free ingress'. — *Meyer's Correggio*.

The adjacent room is adorned with exquisite, slightly-figured arabesques on a dark blue ground by *Al. Araldi*. — The monastery church (*San Lodovico*; Pl. D, E, 3) contains the monument of Field Marshal Count Neipperg (d. 1829), themorganatic husband of the Empress Marie Louise after the death of Napoleon, by *Lor. Bartolini*.

To the S. W. of the Piazza Garibaldi rises the University (Pl. D, 4), erected by *Galeazzo Alessi* (?), in the time of Ottavio Farnese (16th cent.), as a Jesuit college. It contains various natural history collections. The palæontological department (Director, Prof. P. Strobel), and the *Museo Zoologico Eritreo Bottëgo*, a collection illustrating the fauna of the Italian colonies in Africa (entrance Strada dell' Università, No. 7), are especially worthy of inspection.

Quitting the museum and crossing the small river *Parma* by the *Ponte Verde* (Pl. C, 3), we reach the *Giardino Pubblico* (Pl. B, C, 2, 3; closed at 7 p.m.), formerly the Ducal Garden, at the N. end of which is the *Palazzo del Giardino* (Pl. B, C, 2), erected in 1564 by Odoardo Farnese, and adorned with numerous frescoes. One of the apartments contains the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis, etc., by *Agostino Carracci*. The palace is now a military school and not always accessible.

The garden adjoins the *Rampart*, a promenade encircling the town, and laid out on the site of the former fortifications. — To the

S.E., between the Orto Botanico and the castle (*Cittadella*), lies the *Passeggio Pubblico* (Pl. E, F, 5, 6), another public walk.

STEAM TRAMWAYS from Parma. To the N.W. to (12 M.) *Fontanellato*, with the Villa Sanvitale, containing good frescoes by Parmigianino, and thence viâ (17½ M.) *Soragna* (p. 387) to (23½ M.) *Bussato*, a little town with 1900 inhab., the chief church of which, Chiesa del Minori Osservanti, contains a Pietà, an admirable early work (ca. 1475) by Guido Mazzoni (p. 348). Verdi (p. 136) was born at the neighbouring village of *Roncole*. — To the S. to (15 M.) *Langhirano*, in the upper valley of the Parma, viâ (12 M.) *Torrechiara*, with a loftily-situated castle of the Sforza Cesarini, built in 1448-60. The Camera d'Oro in the latter has painted wall-tiles and frescoes by Ben. Bembo. — To the S.E. to (12½ M.) *Traversetolo*, whence we may reach *Canossa* (p. 389) in 2½-3 hrs. viâ *San Polo d'Enza*.

47. From Parma (*Milan*) to Sarzana (*Spezia, Pisa*).

72 M. RAILWAY in 2¼-5 hrs. (fares 13 fr. 50, 9 fr. 45, 6 fr. 5 c.). The fastest train is the so-called 'lightning express' from Milan to Rome viâ Pisa (fares 14 fr. 45, 10 fr. 10, 6 fr. 60 c.). — For *Sarzana* passengers by the ordinary trains change carriages at Santo Stefano di Magra; no connection to *Spezia* (14½ M.) by the lightning express. From *Sarzana* to *Pisa*, see p. 105.

This line traverses the plain to the S.W. of Parma to (7½ M.) *Collecchio*, and at (12 M.) *Ozzano Taro* enters the boulder-strewu valley of the *Taro*, which it ascends to Borgotaro. — Near (14 M.) *Fornovo di Taro* (570 ft.) Charles VIII. of France, retiring over the Cisa (see below) in 1495, repulsed an attack of the Milanese and Venetians, who sought to embarrass his march through N. Italy. — Beyond (22 M.) *Lesignano di Palmia* we cross to the left bank of the river. — 26 M. *Valmozzola*. We return to the right bank. — 28½ M. *Berceto*.

Berceto is the station for the village of *Berceto* (2500 ft.; Alb. Agnetti), 9 M. above the railway, the Romanesque church of which displays primitive sculptures; and for the highroad to Pontremoli. About ¼ M. above *Berceto*, near the prettily situated hamlet of *Poggio di Berceto* (2760 ft.; Alb. alla Posta, rustic), this road unites with one from *Fornovo* (see above), before ascending to the S.W., with continuous fine views (in clear weather the Alps are visible to the N.), to the pass of *La Cisa* (3410 ft.; view limited to the S.), beyond which it descends viâ *Montelungo* to *Pontremoli* (see below), in the valley of the *Magra*.

Beyond *Berceto* the railway threads six tunnels and crosses the river four times. — 38 M. *Borgotaro*. The little town (1345 ft.; Alb. Dati) lies ½ M. beyond the *Taro*, on the highroad to *Sestri Levante* (p. 101).

The line pierces the ridge of the Apennines by a tunnel nearly 5 M. in length (transit in 12 min.). At the end of the tunnel, in the valley of the *Torrente Verde*, lies (49½ M.) *Grondola-Guinadi*. Passing through several tunnels, crossing and recrossing the *Torrente Verde*, and finally crossing the *Magra*, the train descends to —

49 M. *Pontremoli* (760 ft.; Alb. *Flora*; Alb. *Vallani*), a little town with 14,570 inhab., beautifully situated amid fine mountain scenery. It is the starting-point for the ascent of the *Monte Gottero* (6375 ft.; about 6 hrs.; fine views) and of the *Monte Orsaro* (8000 ft.; 4-5 hrs.).

— Thence the railway descends the broad valley of the Magra, through the fertile *Lunigiana* (comp. p. 106), passing a tunnel and several small stations. We cross the *Taverone*.

62 M. *Aulla* (210 ft.; *Alb. Italia*), a beautifully situated little place, at the confluence of the *Aulla* with the *Magra*.

FROM AULLA TO CASTELNUOVO DI GARFAGNANA, 41 M., highroad (carr. 40 fr.). The road leads viâ (10 M.) *Fivizzano* (p. 339), whence a route to Reggio diverges on the left, (12½ M.) *Terenzano*, and (19½ M.) *Montefiore* to the (24½ M.) *Foce dei Carpinelli* (27½ ft.), which commands a splendid view of the upper valley of the *Serchio* (p. 423), the *Alpi Apuane* (p. 106), and the *Apennines*. Thence it descends through wood to (30½ M.) *Piazza al Serchio* and finally passes through an imposing gorge to (41 M.) *Castelnuovo di Garfagnana* (p. 352).

We cross the *Aulla* and thread five tunnels. — 67 M. *Santo Stefano di Magra*.

FROM SANTO STEFANO TO SPEZIA, 7½ M., railway in 20 min. (cars 1 fr. 60, 1 fr. 85 c.). — The line diverges to the S from the main line, crosses the *Magra*, and at (3 M.) *Vezzano Ligure* joins the *Genoa-Pisa* railway (R. 18). Hence to (7½ M.) *Spezia*, see p. 105.

The main line follows the left bank of the *Magra*. — 72 M. *Sarzana*, a station on the *Genoa-Pisa* line (see p. 105).

48. Modena.

The Railway Stations. 1. *Central Station* (Pl. D, 1), for the *Milan-Bologna* line (R. 45) and the *Verona-Mantua-Modena-Bologna* line (R. 38), at the N.E. end of the town, ¾-1 M. from the hotels. — 2. *Stazione Ferrovie Economiche* (Pl. D, 5), for the branch-railways mentioned at p. 352.

Hotels. ALBERGO REALE (Pl. a; C, 5), *Via Emilia*, R. 2½-4 fr., omn. 50 c.; ITALIA (Pl. b; C, 3), *Via Fonte d'Abbaso* 3, near the *Piazza Reale*, with trattoria, R. 2½ fr., omn. 60 c.; SAN MARCO (Pl. c; B, 4), *Strada Posta Vecchia*, commercial, R. 2½, omn. ½ fr.; ALBERGO E RISTORANTE CENTRALE (Pl. d; C, 4), same street; SCUDO DI FRANCIA (Pl. e; B, 4), *Contrada dei Bagni*, with trattoria, quite unpretending.

Restaurant. *Fratelli Molinari*, *Strada San Carlo*, cor. of the *Via Emilia* (Pl. C, 5). — Café. *Caffè Nazionale*, *Via Emilia*, near the *Alb. Reale*.

Cab, per drive 80 c., at night 1 fr. 80 c.; per hour 1 fr. 60 c., at night 2 fr. 10 c., each additional half-hour 50 c., at night 75 c.; each trunk 20 c.

Tramways (10 c.). From the *Barriera Garibaldi* (Pl. D, 6) by the *Via Emilia* to the *Porta Sant'Agostino* (Pl. A, 3); and by the *Piazza Reale* (Pl. C, 8), and the *Corso Vitt. Emanuele* to the *Central Station* (Pl. D, 1).

Italian Protestant Church in the *Piazza Grande*.

Chief Attractions (½ day): Cathedral (p. 343); San Giovanni Battista (p. 349); Picture Gallery (p. 350); San Francesco (p. 351).

Modèna (115 ft.), a town with 63,000 inhab., situated in a fertile plain between the *Secchia* and the *Panaro*, formerly the capital of the duchy of that name, and now that of a province of the *Emilia* and the see of an archbishop, possesses broad streets, spacious arcades, a university, and an academy of art.

Modena, the ancient *Mutina*, in the dominions of the *Gallie Boli*, became a Roman colony in B.C. 183, and was a place of some importance. After the murder of Cæsar, Decimus Brutus was besieged here by Antony for four months, Dec. 44 to April 43 B.C. (*Bellum Mutinense*); but the latter was defeated by Octavian with the consuls *Pansa* and *Hirtius*, and forced to raise the siege. — In the middle ages Modena belonged to the estates

of the Countess Matilda (p. 398), but afterwards obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibelines, until in 1288 it eventually came into the possession of *Obizzo II. d'Este* (d. 1293; see p. 355). — On the death of Alphonso II., without issue (1597), the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman *Cesare d'Este* (1598), husband of Virginia de' Medici, daughter of Grand-duke Cosimo I. of Florence. On the death of *Francis II.* (d. 1604) this collateral line became extinct, and the succession was taken up by *Rinaldo* (d. 1737), younger son of Duke Francis I. *Hercules III.* (d. 1803), who by the Peace of Luneville lost Modena in 1801, was the last of the family of Este. Through his daughter *Beatrice*, who married Archduke Ferdinand, the duchy came into the possession of the younger branch of the House of Austria in 1814. The insurrections of 1821, 1831, and 1848 were quelled with cruel severity. Francis V., the last duke, quitted his dominions in 1859 and went over to the Austrians. After his death in 1875 the name of Este passed to the Austrian Archduke *Francis Ferdinand*.

A speciality of Modena with regard to art-history was the sculpturing of TERRACOTTAS, the aim of the artists being to represent dramatic groups rather in accordance with pictorial than plastic principles, and therefore calculated only for being exhibited in niches. This branch of art was first fully developed by the strongly realistic master *Guido Mazzoni* (1450-1518), who worked also in Naples and at the court of France. Some of his works are in the crypt of the cathedral (p. 349), and in San Giovanni Battista (p. 349). The art was next practised in a more refined style by *Antonio Begarelli* (1498-1565), who, imbued with the best spirit of the Renaissance, usually rejected the aid of painting, and brought it to the utmost perfection of which it seems capable.

In the PIAZZA GRANDE, in the centre of the city, near the Corso della Via Emilia (p. 349), stands the —

***Cathedral** (Pl. B, 4), begun in the Romanesque style in 1099 by *Lanfranco* and consecrated in 1184, with a superstructure of later date. The façade is relieved by a large rose-window and a simple colonnade (groups of three arches each enclosed by a larger arch), which is continued round the whole building. The portals are adorned with the usual marble lions. The sculptures of the façade, representing the Creation and the history of the first men down to Noah, are by *Nicolaus* and *Witigelmus* (1099; comp. p. 349); those on the first S. portal (left) are by *Anselmo da Campione* (1299); and on the last S. portal, to the right near the choir, is the history of St. Geminianus, by *Agostino di Ducci* of Florence (1442). The old sculptures of the N. lateral portal are also interesting. The choir has a tripartite semicircular termination.

The INTERIOR has been restored since 1887. The nave and aisles are supported by alternate pillars and columns, over which runs a triforium, and the vaulting is pointed. By the first column to the right is an old font, made out of a former capital. — RIGHT AISLE. By the 1st altar is a fresco of the Last Judgment, by *Cristoforo da Lendinara* (?) In a niche between the 3rd and 4th altars is a small terracotta group of the Nativity, by *Ant. Begarelli*. — LEFT AISLE. On the 2nd altar are late-Gothic terracotta reliefs, probably by the Florentine Architect of the *Pellegrini Chapel* (p. 225); 3rd altar, a Coronation of Mary, with saints on a gold ground, by *Serafinus de' Serafini*, one of the oldest extant picture of the school of Modena (1385); 4th altar, *Altar-piece, Madonna in clouds, St. Jerome, St. Sebastian, and John the Baptist, by *Dosso Dossi*. By the opposite pillar is the Gothic pulpit by *Enrico di Campione*, 1321. — By the left entrance to the choir is the monument (designed by *Giulio Romano*) of Claudio Rangoni, Count of Castelvetro (d. 1537), husband of Lucrezia, daughter of the

celebrated Pico della Mirandola (p. 352); beyond, in the choir, is the tomb of Franc. Molza, by Bart. Spanti of Reggio (1516). In the choir, on the right, behind the right approach, sculptures by *Nicolaus* and *Wilgelmus* (p. 348), representing the Passion. Above these are frescoes of St. Christopher and the Annunciation (14th cent.?). The fine choir-stalls are by *Cristoforo da Lendinara* (1485), to whom is due also the intarsia-work in the sacristy. — The lofty CHANCEL, with lions and dwarfs at the entrance, and supported by thirty slender columns, most of them with Romanesque capitals, the fluted ones in front of the high-altar being antique, contains the tomb of St. Geminianus. The realistic *Group over the altar on the right, a Madonna and Christ, with a nun, St. Joseph, and a most unattractive servant, is by *Guido Mazzoni* (badly restored in 1851).

The Archives of the Cathedral Chapter House contain a large number of manuscripts.

The *Campanile, or *Torre Ghirlandina* (Pl. 8; B, 4), erected in 1224-1319, 335 ft. in height, is one of the four finest in N. Italy. It leans a little towards the back of the cathedral, which is itself slightly out of the perpendicular. In the interior is preserved an old *Secchia*, or bucket, which the Modenese captured from the Bolognese at the battle of Rapolino in 1325. The ascent is recommended (easy stair; custodian 50 c.). — Adjacent, in the small Piazza della Torre, is a statue of the poet *Alessandro Tassoni* (1565-1635), who has humorously described the above-mentioned incident in his celebrated epic poem 'La Secchia Rapita' (1616).

On the E. side of the Piazza Grande is the old *Palazzo della Ragione* (recently partly restored), now the *Cassa di Risparmio*, or Savings Bank (Pl. 1).

In the CORSO DELLA VIA EMILIA, the chief street, stands the church of *San Giovanni Battista* or *S. Giovanni Decollato* (Pl. B, 3, 4), a plain round structure containing, to the left of the high-altar, a painted *Group, a Pietà, by *Guido Mazzoni* (badly restored in 1853). — Farther on, in a small piazza, is a statue (Pl. 5; B, 3) of the learned historian *Lodovico Muratori* (1672-1750), erected in 1853.

At the N.W. end of the Via Emilia is the church of *SANT' AGOSTINO* (Pl. A, 3), a 'Pantheon Estense', built by *Bibbiena*, 'one of the most fantastic flat-roofed creations of the baroque style' (Burckhardt), lately restored. To the right of the entrance is a Pietà, an early work by *Begarelli*.

Adjacent stands the *Albergo Arti* (Pl. A, 3), built by Duke Francis III. in 1767, now accommodating the municipal collections.

The Court contains a statue of *Duke Borso of Este* (p. 355), by Ferd. Pelliccia (1848), and the *Museo Lapidario*, comprising chiefly Roman inscriptions and sarcophagi; in the passage to the left, two mediæval monuments of 1312 and 1309 and the tomb of the jurist *Giov. Sadoleto*, by *Cristof. Biondone* (1517).

On the first floor is the *Biblioteca Estense*, with 90,000 vols. and 3000 MSS., transferred by Duke Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement claimed the Duchy of Ferrara as a vacant fief (p. 355). Some of the MSS. are very valuable, e.g. a collection of Provençal poems by *Ferrari* (1254), Dante with miniatures (the 'Codice Estense'; 14th cent.), prayer-book of Elector Albert of Mayence (d. 1545), with miniatures by *A. Glockendon*. The library is open on week-days,

9.30-12 and 1.30-6, and is generally accessible also during the vacation (1st Aug. to 1st Oct.). No fees.

The second floor contains the *Museo Civico* (adm. 10-3): plaster casts; Holy Family, group in terracotta by *Begarelli*; reminiscences of the revolutions of 1821, 1831, and 1818; modern paintings; photographs of monuments of art in the neighbourhood of Modena; valuable collection of Arab tombstones; ethnographical collection of objects from New Guinea, Peru, and Africa; coins and medals; prehistoric, Roman, and Etruscan antiquities.

The third floor accommodates the celebrated **Picture Gallery (Reale Galleria e Medagliere Estense)*, presented to the city by Francis V. in 1869 and since augmented by the collection of the Marchese Campori (open 10-4, adm. 1 fr.; Sun. & holidays, 11-2, free). No catalogue. Director, *Dr. Bartola*.

Room I ('*Dipinti e Busti in marmo*'). *Lor. Bernini*, Bust of Duke Francis I.

Room II (*Scuola Ferrarese*). To the left, *Ercole de' Roberti*, 50. Death of Lucretia, 442. Crucifixion (school-piece); 440. *Dosso Dossi* (*Battista Dossi?*), Adoration of the Holy Child; *Dosso Dossi*, 450 Alfonso I., Duke of Ferrara (copy of the lost portrait by Titian, painted in 1533), *437. Madonna on clouds, with SS. George and Michael; 454. *Garofalo*, Madonna enthroned, with saints. — 186 *Garofalo*, Pietà; 71. *Gian Gherardo dalle Catene*, Crucifixion; 350. *Scarsellino*, Adoration of the Holy Child.

Room III (*Scuola Modenese, Bolognese, e Correggio*). To the left, 486. *Barnaba da Modena* (14th cent.), 489. *Tommaso da Modena* (14th cent.), Small altar-pieces; 485. *Cristof. da Lendinara*, Madonna (1482); 450 *Bartolomeo Bonasia*, Pietà (1485); no number, *Agnolo and Bart. Erri*, Coronation of the Virgin, with saints, a large winged altar-piece (1482); 478. *Franc. Bianchi-Ferrari* (Correggio's teacher), Annunciation (1510); 483. *Marco Melone*, Madonna enthroned, with saints (1504); 477. *Bern. Loachi*, Madonna and two saints (1515). — 594. *Ant. Bartolotti* (?), Madonna; *Correggio*, *17. Madonna, 51. Rape of Ganymede, in fresco (school-piece). — No number, *Niccolò dell' Abbate*, Series of frescoes from the château of Scandiano (p. 339), comprising nine scenes from the *Æneid* (transferred to canvas). — 447. *Guac. Francia*, Assumption. (On an easel: *Niccolò dell' Abbate*, Octagonal painting with angelic musicians.

Room IV (*Scuola Veneta, Lombarda, Toscana*). To the left, 293. *Cima da Conegliano*, Christ; 488. *Veronese School* (15th cent.), Lid with representation of a baptism; *470. *Cima da Conegliano*, Pietà; 464. *Vinc. Catena*, Madonna, with saints and donors; 467. *Bontifazio II.*, Adoration of the Magi; 433. *Paolo Veronese*, Knight; 57. *Titian*, Portrait (copy). — 422. *Jac. Bassano*, SS. Peter and Paul; 5. *Bart. Montagna*, Madonna. — 498. *Franc. Neri da Foltri*, Madonna (1343); 449. *Verrocchio*, Adoration of the Holy Child (studio-piece); 186. *Florentine School* (15th cent.), Lid of a chest. — 456. *Andrea del Sarto*, Holy Family (copy?); 7. *Andrea Solario*, Bearing of the Cross; 228. *Marco d'Oggiono*, Madonna; 487. *Cesare da Sesto* (?), The Saviour. — (On the upper part of the walls: *Jac. Tintoretto*, Ceiling-paintings from Ovid's *Metamorphoses*. — To the right is —

Room V (*Scuole Diverse*). To the left, 407. *Lod. Carracci*, Assumption. — *Guido Reni*, 443. St. Rock in prison, *414. Crucifixion; *Guercino*, 466. Crucifixion of St. Peter, 235. Portrait. — *Guercino*, 40. Venus and Mars, 435. Betrothal of St. Catharine. — 15. *Bart. Manfredi*, Soldier drinking; 204. *Sassoferrato*, Virgin at prayer.

Room VI (*Scuola Spagnuola, Francese, Tedesca, Fiamminga*). To the right, 163. *Master of the Death of the Virgin*, St. Anna with the Virgin and the Child Jesus (injured); 162. *Style of Memling*, Madonna, with angelic musicians; 520. *Flemish School* (*Master of the Assumption*; here attributed to *Dirck Bouts*), St. Christopher. — *472. *Velasquez*, Duke Francis I. of Este (1637, unfinished).

Room VII (*Scuola Fiamminga, Francese, Tedesca*). Pictures of the 17-18th centuries. — Room VIII (*Passaggio*). Drawings.

Room IX (*Scuole Antiche e Moderne*). Italians of the 17-19th centuries. Left wall: 843. *S. Rosa*, Landscape; 83. *C. Cignani*, Portrait; 201. *B. Belotto* (?), Grand Canal at Venice. — Right wall: 243. *Lion. Spada*, Gipsy.

Room X (Sculpture and Articles of Vertu). By the walls: Sculptures by *Begarelli*, including a fine coloured Madonna; coins of Italian cities; plaquettes and medals of the Renaissance; larger bronzes, including an inkstand by *Caradosso*. — In the middle: *Harp, with miniatures by a Ferrarese master of the 16th cent.; violin and violoncello, made for Duke Francis II. by *Dom. Galii* in 1687 and 1691, with exquisite wood-carving; ivory saddle (16th cent.) and other carvings; bronze vase by *Riccio*. — In the ANTEROOM are antique vases, fine majolica (16th cent.), etc.

San Francesco (Pl. A, 5), a Gothic church of the 14th cent., in the S. part of the town, contains a *Descent from the Cross (in the chapel to the left of the choir) by *Begarelli*, an imposing composition in terracotta, with 13 lifesize figures, among which the group of the women is specially pleasing.

At the S. end of the town rises **San Pietro** (Pl. C, 6), a spacious church with double aisles, an admirable brick façade of the early Renaissance, and groined vaulting, partly in the pointed, and partly in the Romanesque style.

INTERIOR. 1st Altar on the right, *Pietà*, after the engraving by Marcantonio, by *Ortolano* (?), with a beautiful predella (Martyrdom of St. Sebastian), above the 3rd confessional to the right, a Madonna and angels in clouds with John the Baptist and St. Luke, of the school of *Garofalo*; 3rd altar on the right, *Dosso Dossi*, Assumption (school-piece). In the chapel to the right of the choir, *Mourning for the dead Christ, in terracotta, one of *Antonio Begarelli's* chief works. In front of it, to the right, in the transept: Madonna and Child in clouds, with four saints below, begun by *Begarelli* (whose remains were interred here in 1876) and completed by his nephew Lodovico. Six statues in the nave by the same master. 2nd Altar in the left aisle, *Franc. Bianchi-Ferrari*, Madonna with SS Jerome and Sebastian.

In the Piazza Garibaldi (Pl. D, 6), at the S.E. end of the Via Emilia, stands a large monument to *Victor Emmanuel II.*, by *Gius. Gibellini* (1890). — A few paces farther on, to the right, is the *Teatro Storchi* (Pl. D, 6).

The church of **SAN VINCENZO** (Pl. C, 4), a little to the N. of the Via Emilia, begun in 1617, was not finished until 1761 (by *Nicc. Gasp. Paoletti*). The interior, distinguished for its rich stucco decorations, contains the tomb of the last duke, *Hercules III. Rinaldo of Este* (d. 1803), and an altar-piece by *Guercino* (Madonna with SS. John and Gregory).

Between the spacious Piazza Reale (Pl. C, 3) and the Corso Vitt. Emanuele is the **Palazzo Ducale**, now the *Palazzo Reale* (Pl. C, 3). This magnificent edifice, begun under Francis I. in 1634, with an imposing court added by the Roman *Bartolomeo Avanzini*, is now a military school. — In front stands a *Monument to Ciro Menotti* (Pl. C, 3), by *Sighinolfi*, erected in 1879. A little to the N.W., in the Piazza San Domenico (Pl. C, 3) and in front of the church of that name, is a *Monument to the Insurgents* of 1821 and 1831.

From the Corso Cavour we enter the beautiful **Giardino Pubblico** (Pl. D, 2, 3; closed in rainy weather). At the side-entrance, in the Corso Vitt. Emanuele, is a bronze monument to *Gen. Nic. Fabrizi*

(d. 1885; Pl. D, 2), by G. F. Fasce, erected in 1896. — The former *Ramparts* of the town also afford pleasant walks.

FROM MODENA TO MIRANDOLA, 19½ M., railway in 1½ hr. (fares 2 fr. 30, 1 fr. 55 c.). — From (15½ M.) *Cavesso-Villafranca* a branch diverges to *Finale Emilia* (12½ M.), viâ S. Felice sul Panaro (p. 362). — 19½ M. *Mirandola*, on the old road from Verona to Bologna, a town with 18,721 inhab. and broad streets and picturesque, antiquated buildings, after many vicissitudes came into the possession of the Pico family. Count Giovanni Pico (1463-94) was remarkable for his ability and learning. Alexander I. (1619) was the first of the family who bore the title of Duke of Mirandola and Concordia. Francesco Maria, the last duke, sold his dominions to Modena in 1710. The old *Palace* of the dukes, the *Cathedral*, and the church of *Gesù* should be visited.

Another RAILWAY unites Modena with (10½ M., in ¾ hr.; fares 1 fr. 30, 85 c.) Sassuolo, a small town with 7740 inhab., on the *Secchia*, with a former ducal villa and park. The *Zibio*, a neighbouring volcanic mountain, is remarkable for its naphtha springs and mud-fountains. — From Sassuolo a beautiful HIGHROAD ascends the valley of the *Secchia* to *Castellarano* (with an old castle), *Roteglia*, and *Vitriola* (with a chalybeate spring). It then traverses the valleys of the *Dolo* and *Dragone*, passes (right) the high-lying *Montefiorino* (with a decayed chateau of the Montecuculi), and reaches the *Calvario*, a curiously shaped serpentine crag, and a gaseous spring. Farther on are the villages of *Sassatella*, *Frassinoro* (with a ruined abbey), and *Piandelagotti* (*Alb. dell' Appennino*; *Locanda Facchini*), the last frequented as a summer-resort. Hence we may proceed either viâ the *Foce delle Radici* (6013 ft.) and *Castelnovo di Garfagnana* (*Trattoria del Globo*; p. 347) to the *Bagni di Lucca* (p. 423) or viâ *Sant' Anna* and *Fiumalbo* (see below) to the *Abetone Pass* (p. 383). — From Sassuolo to Reggio, see p. 339.

A NARROW GAUGE RAILWAY runs from Modena to the S. to (10½ M., in 1 hr.) *Maranello* (570 ft.), situated on the road from Modena to Pistoja, a distance of 91 M. The road, constructed about 1770 by Duke Francis III. of Modena, leads by *Formigine*, *Monfestino* (2295 ft.), *Pavullo* (2235 ft.), *Pievepelago* (2500 ft.), and *Fiumalbo* (3080 ft.), at the base of the lofty *Monte Cimone* (p. 383), where charming views of the Apennines are obtained. A diligence runs twice daily from Maranello to Pievepelago. Continuation of the road (to the *Abetone Pass*, *San Marcello*, etc.), see p. 383.

FROM MODENA TO VIGNOLA, 16 M., railway in about 1½ hr. (fares 1 fr. 95, 1 fr. 30 c.). *Vignola*, prettily situated on the *Fanaro*, with a castle, is the birthplace of the famous architect *Giac. Barozzi*, surnamed *Vignola* (1507-73). Thence to Bologna, see p. 362.

49. From Padua to Bologna.

78½ M. RAILWAY in 2½-5 hrs. (fares 14 fr. 25, 10 fr., 6 fr. 45 c., express 15 fr. 70, 11 fr. 15 c.); to (47 M.) *Ferrara* in 1½-3 hrs. (fares 8 fr. 85, 6 fr. 15, 3 fr. 95 c.)

Padua, see p. 248. The line skirts the navigable *Canale di Battaglia*. — 6 M. *Abano Bagni* (*Alb. Orologio*; *Alb. Todeschini*), the *Aquæ Patavinæ*, or *Fons Aponi*, of the Romans, has hot springs and mud-baths. The village of *Abano*, said to be the birthplace of the historian *Livy*, lies at some distance to the right of the line, on the E. slope of the *Monti Euganei*, an isolated volcanic chain of hills, with extensive quarries of trachyte. The culminating point of the range is the *Monte Venda* (1890 ft.), with a ruined monastery. — 8 M. *Montegrotto* also has baths (*Stabilimento Mingoni-Selmi*). — The train threads a long tunnel.

41 M. *Battaglia* (36 ft.; *Gr. Hôt. des Thermes*; *Alb. al Monte*

Italia, with a clean trattoria), is noted for its warm saline springs (season, March 15th to Oct. 31st). The baths and lodging-houses (R. 2-5, D. 4½ fr.) lie in a park at the foot of the hill of *Sant' Elena*, which is crowned by a château. In the trachyte rock of this hill is a natural *Vapour Grotto*, in which the temperature is 100-116° Fahr. The baths are found efficacious in cases of gout, chronic rheumatism, cutaneous disorders, scrofula, etc.

A little to the N. of Battaglia is the château of *Cattajo*, erected by the Venetian family of the Obizzi, and now the property of the Archduke Francis Ferdinand of Este (p. 348), who transferred the collection of antiquities to Vienna in 1895. The frescoes by Zelotti are worth seeing. — The *Oratorio San Michele*, or *Chapel* of the château, contains good early Italian pictures. — Fine park.

About 3 M. to the S.W. of Battaglia, and about as far from Monselice and Este, on a picturesque slope on the S.E. verge of the Monti Euganei, is situated *Arquà Petrarca* (modest trattoria), a village noted for its wine, where *Petrarch* lived and died (1304-74). His monument in front of the church consists of a sarcophagus resting on short columns of red marble, bearing the inscription:

Frígida Francisci lapis hic tegit ossa Petrarce,
Suscipe virgo parens animam! Sate virgine, parce!
Fessaque nam terris celi requiescat in arce.
MCCCLXXXIII. XVIII. Julii.

On the top is a bust of *Petrarch*, dating from 1547. His house, charmingly situated in the upper part of the town, with painted wooden ceilings and faded frescoes of scenes from his poems, contains a few reminiscences of the poet (adm. ½ fr.).

14½ M. *Monselice* (Scudo d'Italia, plain; one-horse carr. to Battaglia viâ *Arquà Petrarca*, about 4 fr.), a town of 11,571 inhab., picturesquely situated at the S.E. base of the Monti Euganei, has remains of fortified walls and a ruined castle (the *Rocca*), on a lofty trachyte rock (500 ft.).

At *Caoddo*, 1½ M. to the S. of Monselice, is Count E. Arrigoni degli Oddi's extensive ornithological collection, to which visitors are courteously admitted on application.

From Monselice to *Mantua*, see p. 241.

We cross the Battaglia Canal. 18 M. *Sant' Elena*. Near (23 M.) *Stanghella* the line crosses the *Gorsone Canal*. The country is fertile, but flat and marshy. Near *Boara* the *Adige* is crossed.

27½ M. *Rovigo* (*Buffet*; *Corona Ferrea*, with trattoria, R. 2, omn. ½ fr., clean; *Caffè Vittorio Emanuele*; omnibus from the station to the Piazza Vitt. Emanuele), on the *Naviglio Adigetto*, the capital of a province, with 10,785 inhab., belonged to Venice from 1484 downwards. — An avenue of plane-trees, continued by the *Via Porta Adige* and the *Via Angeli*, leads from the station to the Piazza Vittorio Emanuele, passing (on the left) the *Palazzo Roncali*, a Renaissance building by Sanmicheli (1555). In the piazza stand a Venetian column and a marble *Status of Victor Emmanuel II.* by Monteverde (1884). Adjoining the *Caffè Vittorio Emanuele* is the entrance (marked 'Accademia dei Concordi') to the —

PALAZZO COMUNALE, which contains the municipal collections of books and art.

STAIRCASE: fine tapestry and a bust of J. Miani (d. 1872), the African traveller, who was born at Rovigo.

The **FIRST FLOOR** contains the *Library* (ca. 80,000 vols.) and a *Picture Gallery*. Among the best works in the latter are the following: 2. Copy of *Titian*, Madonna (original in the Hof-Museum at Vienna); 3. Copy of *Genl. Bellini*, Madonna; 4. *Bern. Licinio*, SS. Lucia, Agnes, and Catharine; 11. *Style of Giorgione*, Portrait; 18. *Palma Vecchio*, Madonna and saints; *Giorgione*(?), 22. Scourging of Christ, 25. Bearing of the Cross (copy?); 34. *Vitt. Carpaccio* (?), Portrait; 37. *Angelica Kaufmann*, Innocence; *39. *Palma Vecchio*, Madonna, with SS. Helena and Jerome (retouched); 42. *Perugino* (acc. to Mr. Crowe by *Lo Spagna*), Madonna; 48. *Perin del Vaga*, Madonna and saints; 103. *Mabuse*, Venus; 106. *Cimè da Conegliano* (?), Madonna; 109. *Giov. Bellini*, Madonna; above, *Dosso Dossi*, 102. SS. Benedict and Bartholomew, 110. 88. Lucia and Agnes; 118. *Andrea Schiavone*, Apollo and Daphne, after Giorgione (p. 317); 119. *Hans von Schuss* (not *Hoibin*), Portrait of Ferdinand I. (1525); 123. *Palma Vecchio*, Portrait (copy?); 126. *Pedrin*, Ecce Homo; 134. *Antonio Badile*, The Magi; 135. *Batt. Dossi* (not *Garofalo*), Madonna and saints; 142. *Titian* (?), SS. Nicholas, Paul, Francis, and Cecilia; 148. *Palma Vecchio* (copy), Adam and Eve.

SECOND FLOOR. Portrait of Biela, the astronomer, by *C. Rahl* (1836), and a small collection of antiquities.

The *Via Orefici* leads to the left to the *Piazza Garibaldi*, where a bronze *Equestrian Statue of Garibaldi*, by *Ett. Ferrari*, was erected in 1896. — To the *W.* of the *Adigetto*, in the small *Piazza Castello*, are two surviving towers of an old castle.

From *Rovigo* to *Verona*, see p. 235.

From *Rovigo* to *Chioggia*, 35½ M., railway in 2-2½ hrs. (fares 6 fr. 60, 4 fr. 65 c., 3 fr.). The chief intermediate station is (15½ M.) *Adria* (*Stella d'Italia*, very fair), a town with 15,711 inhab., situated on the *Canal Bianco*, on the site of the very ancient Etruscan town of the same name, whence the Adriatic derives its appellation. The sea has gradually receded from it, and is now over 12½ M. distant (comp. p. 220). In the *Museo Clelio* and in *Signor Bocchi's* collection are numerous antiquities (chiefly fragments of vases). — 35½ M. *Chioggia*, see p. 321.

32½ M. *Arquè Polesine*. The line crosses the *Canal Bianco*, and near (36 M.) *Polesella* reaches the *Po*, here the boundary between *Venetia* and the *Emilia*. The river is crossed, and the train reaches (45 M.) *Pontelagoscuro*.

47 M. *Ferrara*, see p. 355.

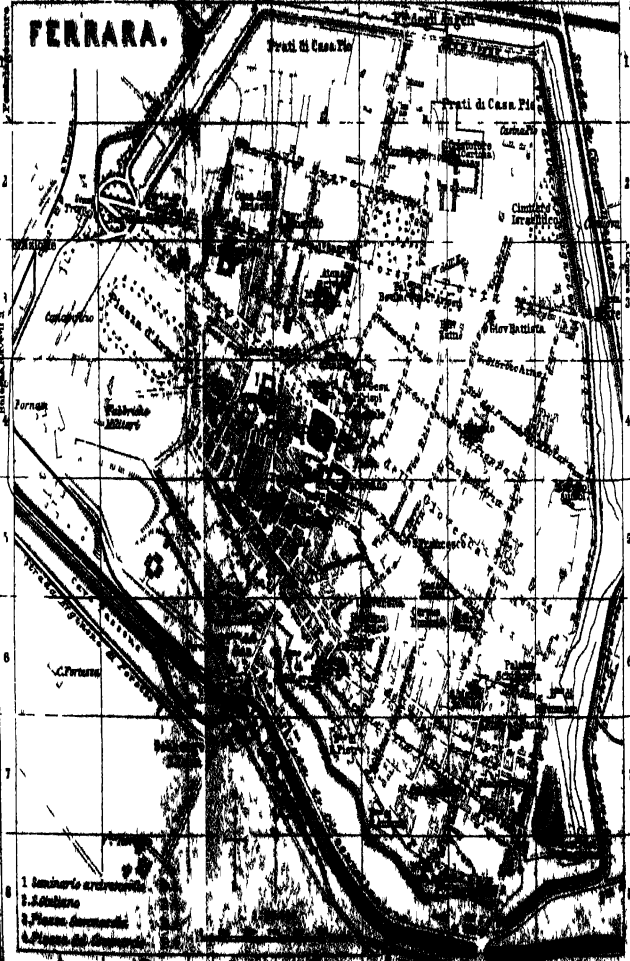
Immediately to the *S.* of *Ferrara* the train crosses the *Cavo Tascone Canal*, which communicates with the *Po di Primaro*, and traverses flat, well-cultivated land (rice-fields). Stations *Poggio Renatico*, *Galliera*, *San Pietro in Casale*.

From *S. Pietro in Casale* a diligence plies thrice a day in 1¼ hr. to — *Cento*, a small town (19,078 inhab.) on the *Reno*, the birthplace of the painter *Giovanni Francesco Barbieri*, surnamed *Guercino* or 'the squinting' (b. 1591; d. at *Bologna* 1666). The *Pinacoteca Comunale* and several of the churches, particularly that of the *Madonna del Rosario*, contain works by him, but his chief works are at *Rome*, *Genoa*, and *Turin*. His house is still shown. In the centre of the town is his statue by *Gallati* (1882). — Near *Cento* is situated *Pieve di Cento* (steam-tramway from *Bologna*, see p. 352), a small town with the pilgrimage-church of *Santa Maria Assunta*; the high-altar-piece is a fine *Assumption* by *Guido Reni*.

Next stations *San Giorgio di Piano*, *Castelmaggiore*, and *Corticella*. The fertility of the soil increases as *Bologna* is approached.

76½ M. *Bologna*, see p. 362.

FERRARA.



- 1. Seminario arcivescovile.
- 2. S. Stefano.
- 3. Piazza d'Armi.
- 4. Piazza del Comune.

50. Ferrara.

Railway Station (Pl. A, 2, 3; unpretending restaurant), outside the Porta Po, at the N.W. end of the town $\frac{3}{4}$ -1 M. from the hotels.

Hotels (comp. p. xx). **ALBERGO EUROPA** (Pl. b; E, 4), Corso della Giovecca, opposite the post-office; **STELLA D'ORO** (Pl. a; D, 4), opposite the castle, with trattoria, well spoken of, R. from $2\frac{1}{2}$, omn. $\frac{3}{4}$ fr.; **PELLERINO & GAIANA** (Pl. c; D, 4), Piazza Torquato Tasso, plain.

Cafés. **Villani**, Piazza del Commercio; **Folchini**, Corso della Giovecca; **Milano**, in the arcades of the Palazzo della Ragione (p. 357).

Post & Telegraph Office (Pl. E, 4), Corso della Giovecca.

Cab, per drive $\frac{1}{2}$ fr.; from the station to the town 1 fr. (at night $1\frac{1}{2}$ fr.); per hour $1\frac{1}{2}$ fr., each additional $\frac{1}{2}$ hr. 80 c.; trunk 25 c. — **Omnibus** (15 c.) from the station to the cathedral; from the cathedral to the Porta Romana, etc.

Principal Attractions ($\frac{1}{2}$ -1 day): Castello; Cathedral; Palazzo Schifanoia; Palazzo de' Diamanti.

Ferrara (30 ft.), the ancient *Forum Alieni*, situated $3\frac{1}{2}$ M. to the S. of the Po, in a fertile plain, is the capital of a province, with 81, 301 inhab., and the seat of an archbishop and of a university. It possesses broad streets, numerous palaces, and other reminiscences of its golden period, when it was a prosperous commercial place, numbering 100,000 inhab., and the seat of the celebrated court of the House of Este.

The family of Este was probably descended from the Carlovigian governors of Teutonic origin, and derived its feudal name from the castle mentioned at p. 241. **Azzo II.** (d. 1097) became Count or **MARGRAVE OF ESTE** under Emp. Henry IV. His son **Welf** (founder of the younger branch of the *Guelphs*) was invested with the Duchy of Bavaria, and his son **Henry the Proud** became the founder of the families of Brunswick and Hanover. **Folco** (ca. 1097-1135), the eldest son of Azzo was the ancestor of the Italian house of Este. **Obizzo II.** (d. 1298), who established a permanent dominion over Modena in 1288 and Reggio in 1289, considerably extended the power of his house. **Niccolo III.** (d. 1441) summoned to his court in 1424 the erudite **Guarino** (1370-1460), who here laid the foundation of a prosperous school of liberal learning. In 1452 Niccolo's son **Borso** received the title of **DUKE OF MODENA AND REGGIO** from Emp. Frederick III., and in 1470 that of **DUKE OF FERRARA** from Pope Paul II. He died in 1471. His brother **Hercules I.** (1471-1506), and the son of the latter, **Alphonso I.** (1506-54), whose second wife was the infamous **Lucresia Borgia**, were powerful and influential princes. **Lodovico Ariosto** (1474-1533; p. 360), the greatest Italian poet of the 15th cent., was in the service of Alphonso from 1518. Though bloody feuds distracted the ruling family, the city steadily grew in prosperity. **Hercules II.** (1534-58), son of Alphonso, was the husband of **Renata**, daughter of Louis XII. of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her son **Alphonso II.** (1558-97) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages being childless. He was the patron of the poets **Tasso** (1544-95) and **Guarini** (author of the 'Pastor Fido'; born at Ferrara in 1537, died at Venice in 1612). Goethe in his 'Torquato Tasso' has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of Tasso to **Eleonora** (1557-81), the youngest unmarried sister of the duke, seems to have a poetical foundation only. **Anna** (1531-1607), one of the sisters, was married to the Duc de Guise, and afterwards to the Duc de Nemours; **Lucresia** (1554-83), the other sister, was the wife of the Duke of Urbino. Alphonso II. was succeeded by **Cesare d'Este**, descendant of a natural son of Alphonso I., but

only as Duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. in 1597 as vacant fiefs. In the history of art and science the renown of the House of Este is immortal.

'Whoe'er in Italy is known to fame

This lordly House as frequent guest can claim.'

The art of Painting was liberally patronised at Ferrara, as at all the other Italian courts, but the Ferrarese painters did not succeed in maintaining full independence. In the 15th century they were chiefly influenced by the Paduan school and by Piero della Francesca of Umbria. This double influence is shown in the case of *Cosmo Tura* (1432-1495), of *Francesco Cossa* (d. at Bologna in 1490), whose easel-paintings are frequently crude and angular, and of *Ercole de' Roberti* (d. 1496), the most eminent of the early-Renaissance painters of Ferrara next to Tura. The chief works of this period are the frescoes in the Palazzo Schifanoia (p. 358). — *Lorenzo Costa* (1460-1535; comp. p. 236), another Ferrarese master, left his home in his youth and came into intimate relations of action and reaction with Francesco Francia, the chief master of the Bolognese school (comp. p. 365). The other great masters of the 16th cent. also owed much to external sources. At their head stands *Dosso Dossi* (ca. 1479-1542), who shows the influence of Ariosto in his poetically conceived genre works and of Giorgione in his landscapes. — *Benvenuto Tisi* (1481-1569), usually known as *Garofalo* from his birthplace, long associated with Dosso, is best represented in the galleries of Rome. The attempts of this somewhat prosaic master to rival the idealistic conceptions of Raphael resulted disastrously. The productions of his later period, such as those in the Pal. de' Diamanti (p. 360), though of great technical perfection, become tedious through the insipid sweetness and empty conventionality of the heads. — *Lodovico Mazzolino* (1481-1530) is known for his fiery red colouring, but sinks into insignificance when compared with his great contemporaries. — *Correggio* (p. 341) received his first artistic training in the school of Ferrara — The Princes of Este, especially Isabella d'Este who married a Duke of Mantua (p. 236), were eager collectors of the works of Raphael and Leonardo da Vinci. *Titian* also occasionally resided at Ferrara, where he painted three Bacchanalian scenes (now in London and Madrid) for Alphonso I.

We approach the town from the station by the broad *VIALE Cavour* (Pl. B, C, D, 2-4), which is shaded by plane-trees. — At the end of this street rises the —

**Castello* (Pl. D, 4), an ancient and picturesque edifice with four towers, surrounded by a moat. It was built after 1385 by *Bartolino da Novara* for Niccolò II., and partly restored after a fire in 1554, and is now occupied by the prefect and other local authorities. The custodian is to be found at the S.W. entrance (ring at the iron gate to the right; fee 1/2-1 fr.). The *Sala del Consiglio* and the adjacent *Sala di Napoli*, in the apartments of the prefecture, contain frescoes of the school of *Dosso Dosso*, representing wrestling-matches of the ancient palaestra. The *Sala dell' Aurora* (said to be Eleonora's room) contains a fine *Frieze with children ('putti'). Adjacent is a cabinet with three Bacchanalia by followers of *Garofalo*.

The custodian shows also a dungeon at the base of the 'lion tower', where the *Margrave Nicholas III.* confined his faithless wife *Parisieta Malatesta* and his natural son *Hugo*, her paramour, before beheading them (May 21st, 1426). Lord Byron in his poem of 'Parisieta' substitutes the name of Ase for Nicholas as being more metrical. Visitors also see the prison in which Alphonso I. confined for life his brother Julius and the Prince Ferrante d'Este after their conspiracy in 1506.

In the small Piazza Torquato Tasso, to the W. of the castle,

is the elegant Gothic church of *San Giuliano* (Pl. 2; D, 4). — In the Piazza Savonarola, on the S. of the castle, rises a monument by Galetti to *Girolamo Savonarola* (Pl. 3), who was born at Ferrara on 21st Sept., 1452 ('In tempi corrotti e servili dei vizi e dei tiranni flagellatore'; p. 441). — Farther on, to the right in the Piazza del Commercio (Pl. 4), is the *Palazzo del Municipio* (Pl. D, 4, 5), the oldest residence of the Este family, rebuilt in the 18th century. One of its rooms is said to have been decorated by *Dosso Dossi*.

In the centre of the neighbouring PIAZZA DELLA CATTEDRALE (Pl. D, 5) is a statue of *Victor Emmanuel II.*, by Giul. Monteverde (1889).

The *Cathedral (*San Giorgio*; Pl. D, 5) has an imposing façade with three series of round arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures mainly of the 13th and 14th. The projecting portal, embellished with two lions, was added at a later period; the reliefs are of an earlier date, some of them being probably by *Nicolaus*, who also worked in Verona (p. 226).

The fine INTERIOR, with its aisles and double transept, does not correspond with the façade, as it was modernized in the baroque style by *Mazzarelli* in 1712. In the 2nd TRANSEPT on the right: Martyrdom of St. Lawrence by *Guercino* (ruined); on the altar at the back, Crucifix, with the Virgin, St. John, St. George, and St. Maurelius, five figures in bronze, by *Niccolò Baroncelli* and *Dom. di Paris* (1458-86); terracotta figures of Christ and the Apostles in both transepts by *Alfonso Lombardi* (repainted). — In the CHOR., to the right, Annunciation; to the left, St. George, by *Cosimo Tura*. — 8th altar to the left, Coronation of the Virgin, saints below, by *Fr. Francia* (late work). — 3rd altar on the left, Madonna enthroned with saints, by *Garofalo* (1524). On the right and left of the principal door, SS. Peter and Paul, in fresco, by the same master (retouched). — In the rooms adjoining the sacristy, *Garofalo*, Annunciation; *Dom. Panetti*, Madonna, with two donors; *Giacomo da Siena*, Statue of the Madonna (1408).

At the S. corner of the cathedral rises a lofty and handsome *Campanile* in four massive stories, erected in the Renaissance style in 1451-93 (top story at the end of the 16th cent.). — Opposite to it is the *Pal. della Ragione*, a Gothic brick building, erected in 1315-26, restored in 1840, and still containing the courts of justice. — Adjoining is the former church of *San Romano*, which is now almost entirely concealed from view by other buildings, only the graceful brick ornamentation of the frieze and window-arches being visible.

The *Seminario Arcivescovile* (Pl. 1; D, 4), formerly the *Palazzo Trotti*, Via Cairoli 32, contains frescoes by *Garofalo* in two rooms on the ground-floor (best light about midday; fee 1/2 fr.; closed on Sun.).

The paintings (1520) in the 1st Room (vestibule) are much injured. Those in the 2nd Room (1619), though too sombre for ceiling-paintings, are artistically of great beauty and well-preserved. Tasteful ornamentation. David and Goliath, the Judgment of Solomon, Prometheus, etc., are represented. In the centre is an illusive painting of persons looking down over a parapet, among them a portrait of the artist.

SAN PAOLO (Pl. D, 5), built in the late-Renaissance style about 1578 by *Alberto Schiatti*, contains pictures by *Carlo Bononi* and

Scarsellino, and on the pillar to the right, a bust by *Aless. Vittoria* of Ant. Montecatino, the friend and minister of Alphonso II.

The **University** (Pl. D, E, 5, 6), with faculties of medicine, mathematics, and jurisprudence, now attended by barely 100 students, occupies a building erected by *G. B. Aleotti* in 1587. In the court are Latin inscriptions, Roman and early-Christian sarcophagi, and a few Romanesque sculptures.

The **UNIVERSITY LIBRARY** possesses about 100,000 vols. and 2000 MSS. Among the latter are several cantos of the 'Orlando Furioso' in *Ariosto's* handwriting; a copy of *Tasso's* *Gernsalemme Liberata*, with numerous corrections; letters and poems written by *Tasso* in prison; and *Guarini's* MS. of the 'Pastor Fido'. Among the printed books are fifty-two old editions of *Ariosto*. His monument, erected by *G. B. Aleotti* in 1610-12, was brought hither from *San Benedetto* (p. 880) in 1801.

The *Casa degli Ariosti* (Pl. D, E, 6), in the adjacent *Via Gluoco del Pallone*, belonged to the parents of the poet.

San Francesco (Pl. E, 5), a brick church in the early-Renaissance style, erected in 1494-1530 by *Biagio Rossetti*, is entirely covered with domes, and each aisle is flanked with chapels and elaborately painted. The frieze of 'putti' and foliage is by *Giralamo da Carpi* (ca. 1550). In the 1st Chapel on the left are frescoes by *Garofalo*, the Kiss of Judas, with the donors. A famous echo here (under the second dome in the nave) answers sixteen times if awakened with due energy. — A simple slab outside, to the right of the entrance, commemorates *Giambattista Pigna*, the secretary of Alphonso II. and alleged rival of *Tasso*.

The *Casa Romei* (Pl. E, 5), *Via Savonarola* 18 bis, decorated in the interior with terracotta ornamentation and frescoes of the school of *Dosso Dossi*, affords a good idea of an aristocratic residence of the Renaissance period.

In the choir of the church of *Corpus Domini* (Pl. E, 6; adm. by special permission only) are the tombs of Alphonso I. and *Lucrezia Borgia*, *Isabella d'Este* (p. 236), *Duke Hercules II.*, and his daughters *Lucrezia* and *Eleonora*.

SANTA MARIA IN VADO (Pl. F, 6), one of the oldest churches at Ferrara, but altered in the early-Renaissance style after 1495 by *Biagio Rossetti* and *Bartolomeo Tristani* according to plans by *Ercole Grandi*, consists of a nave and aisles, with a flat ceiling resting on ten columns, and surmounted by a dome. It contains fine frescoes by *Carlo Bononi*.

At No. 23, *Strada della Scandiana*, is the **Palazzo Schifanoja** (Pl. F, 6), once a chateau of the *Este* family, and now the property of the town. It was begun by *Alberto d'Este* in 1391, and completed under *Borso* by *Pietro Benvenuti* in 1466-69. Over the handsome portal is the unicorn from *Borso's* armorial bearings. In 1868 the palazzo was fitted up as the **MUSEO SCHIFANOJA**, for the municipal collection of antiquities.

The **PRINCIPAL SALOON** (1st floor) contains some celebrated "Frescoes, completed about 1470. Only seven of the original twelve scenes are

preserved and these are much damaged. The finest are on the E. wall, opposite the entrance. In the upper row are the gods of the months in triumphal chariots and allegorical representations of the months. These and the signs of the zodiac (in the middle) are by pupils of *Costmo Tura*. In the lower row are scenes from the life of Borsò and employments of men in the various months, by *Franco Cossa*. — The show-cases contain 41 'Choir Books from the University Library, 18 dating from 1449, with miniatures by *Giuniforte Vannicato* of Milan, the remainder from 1489; also a MS. Bible written by *Matteo d'Alessandria* (1489-78); and an early Paduan printed copy (1475) of the *Decretum Gratiani*, with exquisite miniatures.

The *SALA DEGLI STUOCHI* (the former vestibule), richly decorated with fine mouldings (frieze and ceiling) by *Dom. di Paris* of Padua (1467), and an adjoining room contain Egyptian, Greek, Roman, and Christian antiquities, and also a valuable collection of coins. The latter includes 400 Ferrarese coins besides Renaissance medals and plaquettes by *Pisanello*, *Matteo de' Pasti*, *Murescotti*, *Sperandio*, etc. The Venetian *rostri*, or ships' prows, are trophies from the naval battle on the Po in 1509, in which Ariosto, then in the service of Cardinal Hippolytus d'Este, probably took part.

To the S. of Santa Maria in Vado, in the Via Porta d'Amore, is the *Palazzo Costabili* or *Palazzo Calcagnini* (Pl. F, 7), erected for Lodovico il Moro (p. 111), but left uncompleted. Handsome court. On the ground-floor to the left are two rooms with excellent ceiling-frescoes by *Ercolo Grandi*: in the first, prophets and sibyls; in the second, scenes from the Old Testament in grisaille.

In the neighbouring Via Formignana, on the S.E. verge of the town, is the elegant little Renaissance church of *La Madonnina* (Pl. F, 7), designed by Alb. Schiatti. — Behind it, by a bastion of the same name, rises the *Montagnone* (Pl. G, 7), extolled by Tasso, and now a public promenade.

Outside the Porta Romana (Pl. F, 8; *omn.*, see p. 355), is the church of *San Giorgio*, where Pope Eugene IV. opened the Council convened in 1438 with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. John Palæologus. This locality being considered unhealthy, the seat of the Council was afterwards transferred to Florence. The church contains the tomb of Bishop Lor. Roverella, by *Ambrogio da Milano* (1475), some of the ornaments executed in the studio of *Ant. Rossellino*. The fine tower was built by *Biagio Rossetti* (1485).

The N. QUARTER, or 'Addizione Erculeae', built by Hercules I. in 1492 et seq., is traversed by two main streets, the *Corso Vittorio Emanuele* and the *Corso di Porta Po* and *di Porta Mare*. At their intersection (Pl. D, E, 3) are situated four handsome palaces, the finest of which are the Renaissance *Palazzo Prosperi*, built about 1500, with a fine portal (Porta de'Leoni) and admirable ornamentation, and the —

Palazzo de' Diamanti, so called from the peculiar facets of the stones with which the building is covered, a handsome early-Renaissance structure, erected for Sigismondo d'Este by *Biagio Rossetti* in 1492, though not completed until 1567. It contains the *Ateneo Civico* and the important 'Civic Picture Gallery, most of the works in which belong to the *School of Ferrara*; for Garofalo, see p. 356.

(Open daily 10-4, on Sun. & holidays 12-4, $\frac{1}{2}$ fr.; entrance to the left in the court.)

I. Room. To the right of the entrance, 2. *Rocco Marconi* (not *Palma Vecchio*), *The Tribute Money* (retouched); 13. *Panetti* (master of *Garofalo*), *St. Paul*, a fresco. — II. Room. 11, 13. *Panetti*, *Annunciation*; 15. *Pellegrino Munari* (not *Lor. Costa*), *Madonna enthroned*, with SS. *Geminian* and *Jerome* (1509); 14. *Colignola* (?), *St. Sebastian* (1513). — III. Room (r.): opposite the window, 7, 9. *Cosimo Tura* (not *Franc. Cossa*), two round pictures with scenes from the life of *St. Maurelius*; 18. *Ercole Grandi* (?), *Adoration of the Child*; *24. *Tura* (?), *St. Jerome*; 7. *Garofalo*, *Adoration of the Magi* (in the artist's later style, 1549). — We now return through the second room to the IV. Room. 4. *Garofalo*, *The Old and New Testament*, an allegorical fresco from *Santi' Andrea*. — V. Room. 2. *Grandi* (?), *Pietà*. — VI. Room. 2. *Dosso Dossi*, *St. John the Evangelist in Patmos*; *Garofalo*, 3. *Madonna del Pillastro*, 5. *Raising of Lazarus* (1532), 6. *Adoration of the Child* (1513; a work of his middle period in *Costa's* manner; here attributed to *Ortolano*), 7. *Adoration of the Magi*, with a carnation (*garofalo*) painted in the foreground by way of signature (1537); 9. *Lod. Mazzolino*, *Adoration of the Child*, with SS. *Benedict* and *Albericus* (the only picture by this master with large figures); 12. *Garofalo*, *Christ on the Mount of Olives*. — VII. Room. 5. *Guercino*, *Decapitation of St. Maurelius*; *8. *Garofalo*, *Madonna among clouds*, with SS. *Jerome* and *Francis of Assisi* and donors below (one of the finest pictures by this master; 1514); 10. *Vitt. Carpaccio*, *Death of Mary* (1508); 11. *Grandi* (?), *Martyrdom of St. Sebastian*; *Garofalo*, 15. *Slaughter of the Innocents* (1519), 19. *Flight into Egypt*, 20. *San Niccolò da Tolentino* celebrating mass. — VIII. Room. 1. *Dosso Dossi*, *Annunciation*; 3. *Timoteo Viti* (?), *Assumption of St. Mary of Egypt*; 4. *Panetti*, *St. Andrew*. — IX. Room. Rear-wall, *6. *Dosso Dossi*, *Altar-piece in six parts*, *Madonna enthroned* with SS. *Augustine* and *Sebastian* on the left, and SS. *Ambrose* and *George* on the right, above the *Resurrection*, one of the master's finest works (ruined by retouching); *Garofalo*, 4. *Miraculous resuscitation on the finding of the Cross* (1536), 3. *Madonna del Riposo* (1525). — X.-XIII. Rooms (to the right of the entrance): Unimportant pictures (chiefly modern)

In the *Corso di Porta Po*, a little farther to the W., is the church of *San Benedetto* (Pl. C, 2, 3), begun in 1496 and finished about 1550 by *Giambattista* and *Alberto Tristani*, consisting of nave and aisles supported by pillars, and flanked with chapels. The circular vaulting of the nave is interrupted by domes. By the 3rd altar on the left: *Carlo Bononi*, *Christ in glory*, with nine *Benedictine* saints. The left transept contains some good paintings by *Scarsellino*. The old monastery, now a barrack (keys at the *Palazzo Comunale*, not always quickly obtained), is adorned with frescoes by *Scarsellino* and *Dosso Dossi* (?); that of the ante-chamber of the refectory represents *Paradise*, with saints and angels, among whom *Ariosto* caused himself to be painted.

The simple *House of Ariosto* (Pl. C, D, 2), which he erected for himself after 1528 and in which he died in 1533, *Via dell' Ariosto* No. 67, has been the property of the town since 1811. It bears the inscription, composed by the poet himself:

'Parva, sed apta mihi, sed nulli obnoxia, sed non
Sordida, parva meo sed tamen aere domus'.

A few reminiscences of *Ariosto* are shown in the interior.

A *Statue of Ariosto* by *Franco Vidoni*, on a lofty column in the *Piazza Ariostea* (Pl. E, F, 3), was placed there in 1833. The column

was originally intended for a monument to Hercules I., and in 1810-14 bore a statue of Napoleon. On the S. side of the piazza is the *Pal. Zatti*, and on the W. side the *Pal. Bevilacqua*, the latter with a fine colonnaded court.

The church of *San Cristoforo* (Pl. E, F, 2; adm. Sun. & Thurs. only, free), in the *Campo Santo*, formerly a Carthusian monastery, is a handsome Renaissance building (1498-1553). The cemetery contains a bust of the art-historian Count Leopoldo Cicognara (1776-1834) by Canova, and several tasteful modern monuments by Tenerani, Tadolini, Bartolini, and others.

The church of *Santa Maria della Rosa* (Pl. C, D, 3), in the *Via degli Armari*, contains (1st chapel to the left) a *Pietà*, with eight painted terracotta figures, by Guido Mazzoni (p. 356).

The *Chiesa del Gesù* (Pl. D, E, 4) possesses a good painting by (Gius. Maria Crespi (2nd altar on the right), representing the Swoon of St. Stanislaus. Beneath the choir-gallery is the handsome tomb of Barbara d'Austria (d. 1572), second wife of Alphonso II. — Close by is the *Palazzo Crispi* (Pl. D, 4), a dignified late-Renaissance building by Girol. da Carpi (?).

The HOSPITAL OF ST. ANNA (Pl. D, E, 4) is interesting as the place where *Tasso* was kept in confinement from 1579 to 1586, by order of Alphonso II., on account of his mental alienation. A cell is shown in which he is said to have been incarcerated, with the names of Byron, Lamartine, and other poets written on the walls. — Adjoining the hospital is the *Casino dei Negozianti*, formerly *Pal. Roverella*, erected in 1508, with an elegant early-Renaissance façade.

At the end of the *Corso della Giovecca*, to the right, stands the *Palazzina* (now a smith's forge), a garden-pavilion, retaining traces of decorative paintings of the school of Dosso Dossi (1559).

A STREAM TRAMWAY runs from Ferrara to the little town of (30½ M.) *Codigoro*, traversing the delta of the Po, which has recently been drained and largely reclaimed for agriculture. On the old road from Ravenna to Venice, 1¼ M. from Codigoro, lies the once famous *Badia di Pomposa*, abandoned in the middle ages on account of the malaria. The Foresteria and some others of the conventual buildings are still standing. The church, an edifice of the 10th(?) cent., in the style of the early-Christian basilicas has a fine old mosaic pavement and frescoes by painters of the school of Rimini (14th cent.). The campanile is in good preservation.

A HIGHROAD unites Ferrara with *Comacchio*, an old town on the Lagune and chief place in the *Valli di Comacchio*, which abound in eels. The road goes on to the seaport of (35½ M.) *Magnavacca*.

FROM FERRARA TO RAVENNA, 46½ M., railway in 2-2½ hrs. (fares 8 fr. 60, 6 fr. 15, 3 fr. 90 c.). The district traversed is monotonous, with few villages. 10½ M. *Montezanto*; 15 M. *Portomaggiore*, the junction of a branch *viâ Budrio* to (29½ M.) *Bologna*; 21½ M. *Argenta*. The *Reno* (p. 340) is crossed. 26½ M. *Lavazzola* (junction for Lugo, p. 384); 34½ M. *Alfonstine*. — 46½ M. *Ravenna*, see p. 384.

Railway from Ferrara to *Suzzara*, see p. 241.

51. Bologna.

Main Railway Station (Pl. E, 1; **Rail. Restaurant*, D. incl. wine 3½ fr.), outside the *Porta Galliera*, for the lines Milan-Bologna-Pistoja-Florence (R.R. 45, 52), Modena-Mantua-Verona (R. 38), Ferrara-Padua-Venice (R.R. 49, 53), Castelbolognese-Ravenna (R. 58), and Castelbolognese-Faenza-Florence (R. 54). Town-office in the Palazzo Comunale (p. 365), Piazza del Nettuno. — *Secondary Station*, outside the Porta San Vitale (Pl. H, 3), for the branch-line to Budrio and Portomaggiore (p. 361).

Hotels. ***GRAND HÔTEL BRUN** (Pl. a; C, 4), in the Palazzo Malvasia, Via Ugo Bassi 32, an old established house, with lift and steam-heating, R. 3½-6, B. 1½, déj. 3½, D. 5, pens. 10-12, omnibus 1 fr.; ***HÔTEL D'ITALIE** (Pl. d; D, 4), in the Palazzo Mattel, cor. of Via Ugo Bassi and Via Pietrafitta, with lift, R. from 4, B. 1½, déj. 3½, D. 4½, omn. 1 fr.; both of the first class. — **PELLEGRINO** (Pl. c; D, 4), Via Ugo Bassi 7, R. 2½-3, B. 1, déj. 2½, D. 3½ fr. (both include wine), omn. ½-¾ fr. (visited by Lord Byron, according to an inscription); ***STELLA D'ITALIA** (Pl. f; E, 4), Via Rizzoli 6, with frequented restaurant, R. 2-3 fr., omn. 80 c., Italian; **ALB. FOSSATI-SPATZ** (Pl. e; E, 2), Via dell'Indipendenza 65, R. from 2½ fr. — Less pretentious: **ALB. SAN MARCO** (Pl. i; E, 2), Via dell'Indipendenza 60; **COMMERIO** (Pl. i; E, 4), Via degli Orofici 2; **ALB. ROMA** (Pl. k; D, 5), Via d'Azeglio 11; **QUATTRO PELLEGRINI** (Pl. g; E, 4), **TRE RE** (Pl. h; E, 4), both in the Rizzoli; **TRE ZUCCHETTE**, Via della Canepa 2 (Pl. E, 4), with a frequented trattoria, R. 1½-2 fr., quite unpretending.

Cafés. *Centrale*, Piazza del Nettuno (cor. of Via Ugo Bassi and Via dell'Indipendenza), much frequented in the evening; *delle Scienze*, Via Farini 24; *Galvani*, Piazza Galvani; *Café del Corso*, Via Santo Stefano 33. — Confectioner. *Majani*, Via Ugo Bassi.

Restaurants. At the hotels; also: *Ristorante Eden* (see below), Via dell'Indipendenza 69; *Ristorante Firenze*, same street No. 10, moderate; *Caffè delle Scienze*, C. del Corso, see above.

Birrerie (comp. p. xxii) *Birreria Ronsani*, at the Alb del Commercio, Via degli Orofici 2; *Birreria Belletti*, with good restaurant, open-air establishment in summer, outside the Porta Azeglio.

Post Office (Pl. 30; D, 4) in the Palazzo Comunale, Piazza del Nettuno. — **Telegraph Office** (Pl. 31; D, 4), on the ground-floor of the Palazzo Comunale, entrance, Via Ugo Bassi 2.

Cabs. Per drive, within the town, ¼ fr.; first ½ hr. 1 fr., each following ½ hr. ¼ fr.; to or from the station 1 fr.; small articles of luggage 25 c., trunk 50 c. To the Giardini Margherita and the Campo Santo 2 fr. per hour; to the Madonna di San Luca 2½ fr. Between 10 p.m. (in winter 9 p.m.) and 5 (or 6) a.m. 50 c. more in each case.

Tramway from the Piazza del Nettuno and the Piazza Vittorio Emanuele (Pl. E, 4, 5) to the Railway Station and all the principal town-gates (comp. the Plan); fare 10 c., with 'correspondance' ('biglietto di coincidenza') 15 c. Another line runs to the Certosa (p. 381).

Steam Tramways. 1. From the Piazza Maggiore (Pl. C, 4), by the Porta Saragozza to (1¼ M.) *Melegnano* (1st class 30, 2nd class 15 c.) and to (3¼ M.) *Casalecchio*, both at the foot of the Madonna di S. Luca (p. 381), and to *Bassano* and (20 M.) *Vignola* (p. 352). — 2. From a point about 500 yds. outside the Porta Galliera (Pl. E, 1) to the N. to (18½ M., in 1¼ hr.) *Pieve di Cento*, whence there is a diligence to *Cento*, comp. p. 354. — 3. To the N.E. to (28½ M.) *Malalbergo*. — **ELECTRIC TRAMWAY to San Felice sul Panaro** (p. 352).

Baths. *Villa Rosa* ('Casa di Salute'), outside the Porta Castiglione; *Bagni di Santa Lucia*, Via Castiglione 43; *Bagni del Reno*, Via S. Felice 14.

Theatres. *Teatro Comunale* (Pl. 30; F, 4), Via Zamboni 80, erected by Bibbiena in 1756-68, performances usually in late autumn only; *T. Coniavelli* (Pl. 31; F, 3), Via Mentana 2, established in 1814 in the former church of the Carmelites; *T. del Corso* (Pl. 32; F, 5), Via Santo Stefano 31; *T. Duse* (Pl. 34; F, 6), Via Cartoleria 42. — *Eden Music-Hall* (Pl. E, 1), Via dell'Indipendenza 69.

Open-air Concert every Sunday, 1.30-3 p.m., in the Piazza Galvani, at the back of S. Petronio; in summer in the Giardini Margherita (p. 380).

The *Giocco del Pallone*, or ball-game, in the *Arena del Pallone* (Pl. 66; E, F, 2), in July-Sept. only, is well worth seeing (charge for admission; comp. the bills).

Booksellers. *Nico. Zanichelli*, in the Portico del Pavaglione (p. 380), under the arcades of the Via dell' Archiginnasio; *Libreria Treves*, Via Farini.

ART DEALER, *Angiolini*, Via Barberia. — **PHOTOGRAPHS**, *Poppi*, Via d'Azeglio 19; at the *Colomba*, in the Pavaglione. — **NEWSPAPERS** *Il Resto del Carlino*; *La Gazzetta dell' Emilia*.

Physician: *Dr. O. Calderini*, Via Guerrazzi 28.

Shops. The best are in the Portici del Pavaglione, Via dell' Archiginnasio, and in the Via Rizzoli, Via Ugo Bassi, etc. — At the *Ars Emilia*, Via Ugo Bassi 21, local work of all kinds is sold, specialties being drawn linen and cinquecento jewellery work. The establishment is managed by a committee of the leading people of the town — Specialities of Bologna are *Tagliatelle*, also *Tortellini* or *Cappelletti* (rolled macaroni filled with meat, for soup) and *Salami* or *Mortadella* (Bologna sausage). Bologna soap and liqueurs (*bibite*) are also esteemed.

U. S. Consular Agent, *Cav. Dr. Carlo Gardini*, Via Barberia 7.

English Church Service in the Hôtel Brun from March to May and from the end of Sept. to the end of November. — *Italian Protestant Church*, Via Castiglione 10 (1st floor); service at 10.30 a.m.

Church Festivals. On the Sat. before Ascension Day the picture of the Madonna di San Luca (p. 381) is carried in solemn procession to the cathedral of San Pietro, and on the following Wed. to San Petronio. On Ascension Day it is brought back in similar style to its ordinary resting-place. — The *Festa dell' Addobbo*, with processions of children, takes place in the various parish-churches on the 2nd, 3rd, and 4th Sun. of June.

Collections, etc. The principal churches, with the exception by San Domenico (p. 370), are open all day.

Biblioteca Comunale (p. 360), daily except Sun., 9-5; 50 c.

Museo Civico (p. 368), week-days 9-4 (Nov.-March 10-3), 1 fr.; Sun. & holidays 10-2, free.

Museo di San Petronio (p. 367), daily 10-3, 25 c.

Picture Gallery (Reale Pinacoteca; p. 378), week-days 9-3 (April-Oct. 9-4), 1 fr.; Sun. & holidays 11-2, free.

University Library (Biblioteca Universitaria; p. 378), week-days 10-2.

Principal Attractions (1½-2 days). 1st day: Piazza del Nettuno and Piazza Vitt. Emanuele (p. 365), *S. Petronio (p. 366), *S. Domenico (p. 370), S. Giovanni in Monte (p. 373), *S. Stefano (p. 373), Mercanzia (p. 372), *Museo Civico (p. 368); in the afternoon, excursion to S. Michele in Bosco (p. 380), or to the *Madonna di S. Luca (p. 381). — 2nd Day: *S. Giacomo Maggiore (p. 376), S. Cecilia (p. 375), Picture Gallery (p. 376). If time remains, the Palaces Bevilacqua- (p. 371), Fava (p. 372), and Sampieri (p. 374), may be visited and some time devoted to the Giardini Margherita (p. 380) or the Certosa (p. 381).

Bologna (165 ft.), with 147,898 inhab., one of the most ancient and important towns in Italy, the capital of the *Emilia*, and a strong fortress, is situated in a fertile plain at the base of the Apennines, between the *Reno* (p. 340), the *Aposa*, and the *Savona*. It possesses a venerable and celebrated university, whence the inscription on old coins '*Bononia docet*', and is the seat of an archbishop and the headquarters of the 6th army corps. The usually long and narrow streets with arcades on both sides, the numerous old palaces, and the venerable churches surmounted by quaint-looking towers, all bear testimony to the peculiar character and at the same time to the prosperity of Bologna. The mean annual temperature is 2° Fahr.

lower than that of Florence. Drinking-water is brought to the town by the aqueduct mentioned at p. 382.

The town was perhaps founded by the Ligurians and afterwards occupied by the Umbrians (ca. 800-600 B.C.) and the Etruscans (ca. 600-400 B.C.), who named it *Felsina*. It was afterwards conquered by the Gallic Boii, and by them called *Bononia*. In the Punic War it espoused the cause of Hannibal, after which, B.C. 189, it was converted into a Roman colony, a little before Parma and Mutina (Modena), by the consul C. Lælius, and as such was a place of very great importance. It afterwards belonged to the Greek Exarchate, and then to the Lombards and Franks. In 1112 Emp. Henry V. constituted Bologna a free town (whence its motto '*Libertas*'). The UNIVERSITY, said to have been originally founded by Theodosius the Great (425), acquired a European reputation as a *School of Jurisprudence*, under *Irnerius*, who introduced the study of Roman law about 1088, and his successors, the '*Glossatores*'. Students streamed to it not only from all parts of Italy but also from the countries of the North. In the 12-18th cent. their number was generally 3-5000 and in 1282 it is said to have attained to nearly 10,000. The study of medicine and philosophy was introduced at a later period, and a theological faculty was established by Pope Innocent VI. The anatomy of the human frame was first taught here in the 14th cent., and galvanism was discovered here by *Luigi Galvani* in 1789. It is a remarkable fact that the university of Bologna has numbered women among its professors. Thus, in the 14th cent., *Novella d'Andrea*, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures; at a subsequent period *Laura Bassi* (d. 1778; mathematics and physical science), *Mme. Mazzolini* (d. 1774; anatomy), and more recently (1784-1817) *Clotilda Tambrous* (Greek). — The university, unlike the university of Padua, exercised little influence on the development of art.

Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines; as a member of the league of Lombard cities it espoused the cause of the former in 1187, and allied itself with the Pope against Emp. Frederick II. In a sanguinary encounter at Fossalta, in May, 1249, *King Enzo*, son of the Emperor, was captured by the Bolognese, who kept him in confinement for the rest of his life (22 years, p. 388). The possession of Bologna was energetically disputed in the 14th cent. by the *Popoli* of Bologna, the *Visconti* of Milan, and the popes; but in 1401 the powerful family of the *Bentivogli* succeeded in making themselves masters of the city. Protracted feuds with the papal throne followed, until in 1506 *Pope Julius II.* incorporated Bologna with the States of the Church. In 1515 the interview of Pope Leo X. with Francis I. of France took place at Bologna, and in 1528, 1530, and 1582 those of Clement VII. with Emp. Charles V. Here, too, the Council of Trent held a meeting in 1547. In 1796 Bologna was annexed to the '*Cisalpine Republic*' by Napoleon; in 1815 it again became subject to the States of the Church; in 1851 and 1848 revolutions broke out, and in 1860 the town finally united itself to the kingdom of Italy.

In the History of Art Bologna did not attain to any distinction till a comparatively late period. In the Gothic era it at length became ambitious of possessing within its walls the largest church in Italy. To this ambition it was indebted for *San Petronio*, which, had it been completed, would have surpassed in size all the other cathedrals in Italy. Unfortunately, however, it remained a torso, and gave rise to innumerable disputes. The EARLY RENAISSANCE style is abundantly represented here. The *Palatial Edifices*, constructed of brick, with their ground floors opening in arcades towards the street, impart a peculiar charm to the town. *Baldassare Peruzzi* (1481-1536), the famous Siennese architect, lived for a considerable time in Bologna.

SCULPTURE was chiefly practised by foreign masters. Thus, as early as about 1257 *Niccolò Pisano* (p. 405) and his pupils were engaged to embellish the tomb of San Domenico; the reliefs on the principal portal of

San Petronio were executed by *Jacopo della Quercia* (1371-1438) of Siena, one of the founders of Renaissance sculpture. A little later the most prominent sculptors were Southern Italians: *Niccolò dell' Arca* (d. 1494), of Bari, and *Vincenzo Onofri*. *Michael Angelo* worked here more than once. In 1494, when a fugitive from Florence shortly before the banishment of the Medici, he found occupation in the church of S. Domenico; and in 1506-8 he executed the bronze statue of Pope Julius II. for the façade of S. Petronio (p. 386). Of the other Renaissance masters, who are well represented at Bologna, *Alfonso Lombardi*, or properly *Cittadella* of Lucca (1488-1537), holds the highest rank; he was the son of a native of Lucca who emigrated to Ferrara in 1498. Bologna was also the birthplace of *Properzia de' Rossi* (1490-1530), one of the few women who have devoted themselves to sculpture.

In the province of PAINTING we are struck by Bologna's close connection with the School of Ferrara, due probably to the dearth of important native masters (comp. p. 356). The first Bolognese master who attained more than a local reputation was *Francesco Francia* (1450-1517), the goldsmith, who owed much to Lorenzo Costa of Ferrara. In the devotion and gracefulness of his female figures he almost rivals Perugino, as well as in his portraits. Francia, like Costa, must be judged by his easel-paintings (in S. Giacomo Maggiore, S. Giovanni in Monte, Pinacoteca), not by his frescoes, in which both are far inferior to their Florentine contemporaries. *Timoteo Viti*, a pupil of Francia, is mentioned at Urbino, as Raphael's first master. With Francesco's son *Giacomo Francia*, for a time influenced by the Venetian school, begins a period of decline, which was not arrested even by Raphael's influence, represented in Bologna by *Bartol Ramenghi*, surnamed *Bagnacavallo* (d. 1542), and *Innocenzo da Imola* (1494-1540). Bologna attained its greatest importance at the close of the 16th century. The mannerism into which Italian painting had gradually lapsed was resisted by the *Eclectics*, whose style was mainly introduced by *Lodovico Carracci* (1555-1619). In teaching at his academy he inculcated a thorough mastery of the elements of art, a comprehensive education, and a careful study of the great masters. The school was afterwards carried on by his cousins *Agostino* (1558-1601) and *Annibale Carracci* (1560-1609), the last of whom in particular possessed a refined sense of colour, developed by the study of Correggio. To this school belonged also *Guido Reni* (1574-1642), *Domenichino* (*Domenico Zampieri*; 1581-1641), *Alessandro Tiarini* (1577-1638), *Guercino* (p. 354), and *Franc. Albani* (1578-1660), who exercised a great influence on Italian art in the 17th cent., and effected a temporary revival of good taste. They afterwards came into collision with the naturalists, chiefly at Rome and Naples, but at Bologna their sway was undisputed.

The centre of the town is occupied by the *PIAZZA VITTORIO EMANUELE (Pl. E, 4, 5), formerly *Piazza Maggiore*, and the PIAZZA DEL NETTUNO (Pl. E, 4), which lie at right angles to one another and together form one of the most interesting town-squares in Italy. In the Piazza Vittorio Emanuele rises an *Equestrian Statue of Victor Emmanuel II.*, in bronze, by *Monteverde*, erected in 1888. The king is represented in the act of leading the Sardinian troops at the battle of Solferino (p. 199). The Piazza del Nettuno is adorned with a *Fountain by *Giov. da Bologna* (*Jean Boulogne*, see p. 444), one of the most effective works of the late Renaissance, erected in 1564-66 from the design of *Tomm. Laurati* of Palermo, with a bronze statue of Neptune (over 8 ft. high) and 'putti' and sirens upon dolphins. — To the W. is situated the —

Palazzo Comunale (Pl. D, 4, 5), begun about 1245, largely rebuilt in 1425-28 by *Fieravante Fieravanti* after a fire, and restored in 1886-87. The clock-tower dates from 1444. The bronze statue of *Pope Gregory XIII.* (*Buoncompagni* of Bologna), over the main

entrance, is by *Menganti* (1580). Above, to the left, is a relief of the Madonna (formerly gilded) by Niccolò dell' Arca (1478).

A wide staircase, ascribed to *Bramante*, ascends from the N.W. angle of the anterior court to the first floor. The Hercules Room here contains a sitting figure of Hercules (in plaster) by *Alf. Lombardi* and a faded fresco by *Franc. Francia* (1505), representing the Madonna del Terremoto (the Madonna in clouds above the city of Bologna) — On the second floor is the Sala Farnese, with frescoes by *Carlo Cignani*.

Opposite, on the E. side of the Piazza del Nottuno, is the **Palazzo del Podestà** (Pl. 29; E, 4), now the town hall, of 1201, but practically rebuilt in the early-Renaissance style in 1492-94. The great hall, in which the conclave for the election of Pope John XXIII. was held in 1410, is called *Sala del Re Enzo*, after the young and poetically-gifted King Enzo, who was kept a prisoner by the Bolognese from 1249 to 1272 in one of the neighbouring houses. Enzo was solaced by his attachment to the beautiful Lucia Viadagola, from whom the Bentivoglio family is descended. — The adjoining **Portico de' Banchi**, erected in 1400, rebuilt by *Vignola* in 1562, and restored in 1888, is used for shops.

The church of SANTA MARIA DELLA VITA (Pl. 17; E, 5), in the Via Clavature, was rebuilt in 1688 by *G. B. Bergonzoni*. It contains an oratory, to the right of the choir, in which is a Pietà, a terracotta group by *Nicc. dell' Arca* (1463), and, in an upper room, to the left, is a Death of the Virgin, a terracotta group by *Afonso Lombardi* (1519).

In the VIA DELLE ASSE, on the left (No. 26), is the *Palazzo Montpensier* (1608); and on the right (No. 5), the *Palazzo Marescalchi* (Pl. D, 4), erected by *Dom Tibaldi* (?), and containing some frescoes by *Lod. Carracci* and *Guido Reni*. — The neighbouring church of SAN SALVATORE (Pl. 22; D, 5) was rebuilt in the baroque style by *Magenta* in 1605-25. 1st chapel to the left, *Guarafa*, Zacharias, St. John, and saints; 3rd chapel (l.) *Innocenzo da Imola*, Christ and four saints; left transept, *Tiarini*, Nativity.

In the S.E. angle of the Piazza Vittorio Emanuele we observe the unfinished façade of —

***San Petronio** (Pl. E, 5), the largest church in the town and dedicated to its patron-saint, begun in emulation of the cathedral of Florence in the Gothic style in 1390 from a design by *Antonio Vincenzi*, but never completed (comp. pp. 364, 452). The building was planned as a cruciform basilica, with double aisles to both nave and choir, and an octagonal dome rising above the centre between four towers was to be erected. The projected length was upwards of 700 ft., that of the transept 460 ft., while the dome was to be 500 ft. high. Only the nave and aisles as far as the transept were completed, and they are now terminated by a wall and an apse of the breadth of the nave. Length 384 ft., breadth 157 ft. The nave is 132 ft. high and 47 ft. broad; its pointed vaulting, made quadripartite by *Girol. Rinaldi* in 1626-54 (?), is borne by twelve pillars. The aisles, lower and about half as broad, are flanked with still lower chapels. Below the vaulting of the nave are small round windows.

Of the FAÇADE only the lower portion has been completed (ca. 1556), after a drawing by *Dom. da Varignana* (1518). The *Sculptures of the principal entrance are by *Jacopo della Quercia* (1425-

38) on the pilasters in front, scenes from Genesis; above the door, Life of Christ; in the pediment, Madonna with SS. Petronius and Ambrosius; also statues of prophets. The sculptures of the side-doors are by Tribolo (1525) and others.

Over the principal entrance a bronze statue of Pope Julius II. with the keys and a sword in his left hand, by *Michael Angelo* (p. 385), was placed in 1508, but it was destroyed by the populace three years later, and sold as old metal to the Duke of Ferrara, who used it in casting a piece of ordnance ('Giuliano').

The Interior, which is far superior to that of the Duomo at Florence in its beautiful proportions and abundant overhead lighting, is adorned with numerous sculptures and pictures. Most of the chapels are enclosed by handsome marble screens, dating from the 14th, 15th, and 16th centuries. — RIGHT AISLE. 1st Chapel: altar-piece (God the Father with angels) by *Giacomo Francia* (1518, the master's earliest work); 2nd Chapel (r.) frescoes of the year 1417. 3rd Chapel: Fine stained glass by *Jacob of Ulm* (15th cent.). 6th Chapel: altar-piece, St. Jerome, by an imitator of *Franc. Cossa*. 8th Chapel: good inlaid stalls by *Fra Raffaele da Brescia*. 9th Chapel (di Sant' Antonio). Statue of the saint, an early work of *Sanseverino*, and the eight Miracles wrought by him, in grisaille, by *Girolamo da Treviso*; fine stained glass from designs by *Pellegrino Tibaldi*. 11th Chapel: Assumption of Mary, a high-relief by *Tribolo*; the two angels by his pupil *Properzia de' Rossi*; opposite to it is a Pietà by *Vincenzo Onofri* (recently repainted).

Under the canopy of the Chora, Charles V. was crowned emperor by Pope Clement VII. on 24th Feb., 1530, this being the last occasion on which a German emperor was crowned in Italy. Charles had previously, with his own hands, placed the iron crown (p. 147) on his head in the Palazzo Comunale.

LEFT AISLE. The *Cappella Baciocchi* (5th from the altar) contains the monument of Princess Elisa Baciocchi (d. 1820), grand-duchess of Tuscany and sister of Napoleon, and of her husband Felix; opposite to it, that of three of her children, by the two *Fransoni*. Over the altar a Madonna by *Lorenzo Costa* (1492), by whom the fine stained-glass windows were also designed. By the pillar to the right of the chapel is the tomb of Bishop Ces. Nacci, by *Vinc. Onofri* (ca. 1480). — 7th Chapel: Altar-piece, Martyrdom of St. Sebastian and Annunciation, by an imitator of *Franc. Cossa*, to whom also are ascribed the Twelve Apostles on the side-walls. Fine carved stalls by *Giac. de' Marchi* (1494). Pavement of glazed tiles from Faenza (1487). The 8th Chapel, the oldest in the church, consecrated in 1392, contains frescoes of the beginning of the 15th cent.: Paradise and Hell to the left, recalling Dante's poem; altar with sculptures in marble, and stained glass by *Jacob of Ulm* (?), also worthy of note. Between this and the 9th chapel are a 15th cent. fresco of St. Christopher, and two clocks manufactured by Fornasini in 1708, one of which gives the solar, the other the mean time. On the pavement of this aisle is the meridian-line drawn by the astronomer *Gian Domenico Cassini* in 1656 and renewed by *Eustachio Zanotti* in 1778.

The small Museo di San Petronio, in the former *Fabbriceria* (workshop), at the end of the N. aisle, also deserves a visit (adm., see p. 383; catalogue, 1898, 25 c.). — Room I. On the walls, fifty designs and sketches for the façade, by *Bald. Peruzzi*, *Giulio Romano*, *Vignola*, *Palladio*, and other masters of the 16-17th cent.; also two copies (Nos. 7, 8) of the design by *Dom. da Varignana*. Over the fire-place: 62. *Marco Zoppo*, a Madonna and Saints. — Room II contains the relics of the church treasury plundered by the French in 1796. In Case 1 are vestments of the 17-18th centuries. In Case 2 are shrines and other church-vessels of the 13-18th cent., including an ivory reliquary of St. Innocent (14th cent.; No. 55), a large ivory reliquary (No. 63; 7½ ft. high), adorned with lapis lazuli and other costly stones and with figures in bronze-gilt (17-18th cent.), and a pax with the death of St. Sebastian (15th cent.; No. 66). The lower part of Case 3

contains the choir-books of S. Petronio, made in 1478-1544. In the centre: 151. Silver crucifix (15-16th cent.); 51. Wooden model of the church, by *Arduino Arrighucci* (1514).

To the S.E. lies the **Museo Civico* (Pl. 27, E, 5), in the *Palazzo Galvani*, Via dell' Archiginnasio 2. Entrance under the arcades of the *Portico della Morte*. Adm., see p. 363; catalogues only for the Egyptian antiquities (1895; 10 fr.) and for the Vases (1900; 20 fr.).

We pass through the VESTIBULE, containing a few Roman monuments and two tombs from the Certosa (to the right, the ticket-office), and enter the tastefully-restored COLONNADED COURT of the old *Ospedale della Morte* (1450), in which the ancient and mediæval inscriptions are preserved. — At the N.E. angle is the entrance to (R. IV.) the *Museo del Risorgimento*, with reminiscences of the Napoleonic wars and the Italian War of Independence (uniforms of Garibaldians). In the centre, weapons belonging to Murat. A small room (No. V), in the corner to the left, contains Roman remains found in Bologna. — In a second court fine terracotta ornaments of the 14-16th centuries.

The UPPER FLOOR contains first the *Museo d'Antichità* (director, *Prof. Bristo*). — Room I (r): Relics of the primitive dwellers in caves and lake-villages in the province of Bologna, consisting of implements of flint and bone, bones showing marks of sawing, earthenware, etc. Adjacent is a room chiefly containing antiquities found in other provinces of Italy and in foreign countries. — We pass through Room II into Rooms III-V, containing Egyptian antiquities; in Room III, steles, in the centre a limestone statue of a kneeling youth. Room IV: Mummies and mummy coffins, statuettes of gods in bronze, wood, and enamel. Room V: Limestone reliefs with scenes from domestic life: basalt statuette of King Nefer-hotap (about 2000 B.C.), papyrus-leaves, and (in the centre cabinet, upper shelf) two gilded scarabæi with the cartouche of King Ramses III. (14th cent. B.C.). — Room VI Græco-Roman antiquities. In the middle: *A, Head of Athena (without helmet), of the time of Phidias, an admirably preserved copy of a bronze original; B, Antique gold ornaments, silver vessels, above, drinking cups (the second from the left especially noteworthy), Attic lecythi with designs on a white ground; D, Glass vessels, Attic vases; E, Greek portrait-head, bearded (damaged). In the wall-cases: N, terracottas; F, G, Greek and Italic vases. By the window-wall (right): H-M, Sculptures, the best (both under M) being a Greek tomb relief of a woman standing, and the fragment of a relief, bearing a ram's head and a hand. — Room VII. Less important Roman sculptures. — Room VIII (*Monumenti Italico-Etruschi*): Etruscan cinerary urns and terracotta figures, mirrors, bronze statuettes, buckles (fibulæ), etc. By the window-wall, black 'Vasi di bucchero'. In the corner-case by the rear-wall: Etruscan bronze helmet; statuette of a warrior with a similar helmet; copy of a similar helmet at Turin. The sculptures (Celts plundering a temple, carrying off captives, etc.) are fragments from the pediment of an Etruscan temple at Arcevia in the Marche. — Room IX: Roman antiquities: H, bronze weights, scales, keys, spoons, bells, rings; I, lamps, glasses; in the centre, B, lamps, Aretine vessels, bronzes, ivory carvings of the Christian period.

Room X (*Monumenti della Necropoli Etrusca*) contains the most important objects of the collection, affording an excellent survey of the successive degrees of culture through which the inhabitants of Etruria (see p. 364) or Bononia passed. Cases A-D, O-T, and V, in the first part of the room, contain the earliest objects (*Umbrian Period*), including early-Italic vases (the oldest with scratched or engraved patterns, those of a later date with stamped ornaments), bronzes, etc. In B and C are various small ivory articles, which indicate intercourse with nations beyond the sea. There are still more of these in D, which also contains Phœnician enamelled scarabæi. The cases in the rear part of the room illustrate the

Etruscan Period: steles with reliefs, several complete graves, etc., the result of the systematic excavations recently carried on. The earliest finds are by the window-wall (and in Room II). In front of the 3rd window, a bronze vessel with a sacrifice and procession, found in the Certosa; in front of the 4th window, gold and silver objects (5-6th cent. B. C.). In E-G (middle) are vessels of bronze, bone, glass, and Greek vases of the fifth cent. (imported, like the vases of the 5-6th cent. in I-M, by the rear-wall). *H. Objects found in an Etruscan tomb, including a fine Attic amphora (with design representing Menelaus and Helen) and a beautiful Etruscan bronze candelabrum. — In a small room to the right are the contents of some *Celtic Graves* that were discovered below a Roman necropolis, and leaden pipes from a Roman aqueduct (p. 382).

Room XI contains about 14,000 Umbrian bronze articles, found in 1877 in a 'fonderia' in the Piazza San Francesco.

The following rooms contain the Museo Medioevale e Moderne (director, Dr. Frati). — Room XII: Modern weapons and armour (including a lady's suit of armour); ivory saddle of the beginning of the 14th cent.; spur of gilded bronze of the 10th cent.; Turkish weapons, etc. — Room XIII: Majolica ware. A, Spanish-Moresque, including a platter with the Medicean arms and the motto 'glovis' (si volge la fortuna); 19. Jar (Faenza, 1499); 81. Coronation of Charles V. (Faenza); 82. Myrrha (Fano); 84. Fontana d'amore (Faenza); 355. Presentation of the Virgin by *Maestro Giorgio* (Gubbio, 1532); 358. Bathing women (Pesaro); 384. Trophies (Castel Durante); in the centre, G, glass; blue vase with the Flight into Egypt and the Adoration of the Magi, by *Beruviero da Murano* (14th cent.); glass vessels made for the marriage of Giovanni II. Bentivoglio and Ginevra Sforza in 1485. On the entrance-wall, clay vessels from Peru, Morocco, and Algeria. — Room XIV: A and B, Limoges enamels, ivory articles, etc. C-F, musical instruments. In the centre, Hc, Hd, ivory reliefs of the early middle ages, combs of the 14th cent., and Eunic calendars.

Room XV: Sculptures of the 18-19th cent., including the tomb of Pietro Canonici (d. 1502), professor of law, and several Jewish tombstones. On the back wall, bronze bust of Gregory XIII. by *Al. Menganti*; in the middle of the room, N, Model of *Giovanni da Bologna's* Neptune (p. 385); E, F, seals; G, H, Medals of the Renaissance, including portraits of Galeazzo Marescotti by *Sperandio*, Isotta da Rimini and Leon Battista Alberti by *Matteo dei Pasti*, and Niccolò Piccinino by *Vittore Pisano*.

Room XVI: Sculptures of the 8-15th centuries. By the window-wall, bronze statue of Pope Boniface VIII. by *Manno*, a Bolognese goldsmith (1301); numerous monuments to Bolognese professors, the most noteworthy of which is that of the celebrated jurist Bartol. di Saliceto (d. 1412) by *Andrea da Fiesole*. — Room XVII. On the walls, medieval crucifixes and altar-pieces (193. *Marco Zoppo*, Adoration of the Child); also fine choral-books. On the window-wall, choir-mantle of the 14th century. In the centre are old Guild-books, among the most interesting of which is (Case U) that of the weavers (Società dei Drappieri or Stracclaiuoli), of 1411, with a view of their warehouse near the Porta Ravennana.

The other rooms of the Palazzo Galvani have been occupied since 1878 by the ARCHIVIO DI STATO (entr. Via Foscherari 2).

A few yards to the S., past the busy *Portico di Pavaglione*, with its shops, is the Archiginnasio Antico (Pl. E, 5), erected as a university in 1562-3 by *Franc. Terribilia*, and since the removal of the latter (p. 376) used as a BIBLIOTHECA COMUNALE (adm., see p. 363; 160,000 vols. and 2700 MSS., also an early work of *Franc. Fracola*, Crucifixion with saints). The former anatomy lecture-room, built by *Ant. Levanti*, panelled with wood, is worth seeing. The chapel contains frescoes by *Bart. Cesi*. — In the Piazza Galvani, in front of the Archiginnasio, is a *Statue of Galvani* (1737-98; p. 364), in marble, by *Cencetti*, erected in 1879.

We now proceed to the S. to the **PIAZZA CAVOUR** (Pl. E, 5), which is embellished with gardens and a marble bust of Cavour (1892). The *Banca d'Italia* (Pl. 24; E, 5), by Ant. Cipolla (1865), is situated on the right of this square, and the *Palazzo Guidotti* (Pl. 46), rebuilt by *Corr. Monti*, on the left. — The *Via Garibaldi* leads hence to the **PIAZZA GALILLO** (Pl. F, 6), in which rise two columns with statues of St. Dominic and the Madonna and the Gothic tombs of *Rolandino Passeggieri* (d. 1300), the teacher of law, and of *Egidio Foscherari*.

The adjoining church of **San Domenico** (Pl. E, 6; closed 12-2) was erected after 1234 in honour of St. Dominic, who was born in Castile in 1170, and died here in 1221. The façade is unfinished. The interior was completely remodelled by *Carlo Franc. Dotti* in 1728-31.

INTERIOR (choir and Cappell: San Domenico opened by a lay-brother). — In the centre of the right aisle **CHAPEL OF SAN DOMENICO** (restored 1586-160), containing the tomb of the saint. a *Sarcophagus (*Arca di San Domenico*) of white marble dating from 1267, with good reliefs from the life of the saint, by *Niccolò Pisano* and his pupil *Fra Guglielmo* (p. 425). The sarcophagus, originally supported on pillars, now rests on a base with three reliefs by *Alfonso Lombardi* (1532). The kneeling *Angel to the left, in front, a graceful early-Renaissance work, is by *Niccolò dell' Arca*, who received his surname from this sarcophagus, and who also executed the rich canopy, with its beautiful wreaths of fruit held by putti (1468-73). The angel on the right is an early work of *Michael Angelo* (1494), who also executed the St. Petronius immediately over the sarcophagus, with the church in his hand. In the half-dome over the arca, an *Apotheosis of St. Dominic, a richly coloured fresco, by *Guido Reni*. To the right of the entrance to the chapel: *Al. Varini*, St. Dominic resuscitating a boy; to the left, *Lionella Spada*, St. Dominic burning heretical documents.

In the **CHOIR**, magnificent inlaid *Stalls by *Fra Damiano da Bergamo*, 1528-41. The finest are those in the centre, where the artist's name is seen, to the left, and that of the restorer, *Antonius de Vicentia* 1744), to the right. — In the chapel to the right of the choir: *Filippino Lippi*, Madonna and saints (1501). — Between the 1st and 2nd chapels on the left of the choir is the monument of 'Hencius Rex', or King Enzo (p. 864), repeatedly restored; in the 2nd chapel (r.) that of Taddeo Pepoli (d. 1337), by *Jacopo Lanfrani*, of Venice; opposite Enzo's tomb is a portrait of St. Thomas Aquinas (?; much retouched). — **Left Aisle:** The large **CAPPELLA DEL ROSARIO** contains the tombs of *Guido Reni* (d. 1642; to the left a memorial stone; his grave under a slab in the centre) and the talented painter *Elisabetta Sirani* (died of poison at the age of 26, in 1665). The frame round the altar-piece consists of small paintings by *Guido Reni*, the *Carracci*, *Elisabetta Sirani*, etc. In the vestibule of the side-entrance (to the right in going out) is the monument of the jurist *Alessandro Tartagni* (d. 1477), by *Francesco di Simone* of Florence. Opposite is the monument of the *Volta* family, with a statue of St. Proculus, by *Prospero Clementi* (?).

To the S. of this point, in the **Piazza de' Tribunali**, is the **PAL. DI GIUSTIZIA** (Pl. E, 6), originally *Palazzo Runi*, with a façade in the style of *And. Palladio* and an oval double staircase by *G. B. Piacentini* (1710?).

We now follow the *Via delle Tovaglie* to the W., crossing the *Via d'Azeglio*, to the *Via Tagliapietra*, in which rises the church of **Corpus Domini** (Pl. D, 6), erected by St. Catharine Vigri (d. 1463) in 1456, and restored in 1481. The early-Renaissance brick

façade is unfinished; the decorations of the portal are by *Sperandio*. The interior, gorgeously decorated in 1688 by *Marcant. Franceschini* and *Heinrich Haffner*, contains the tomb of the saint (2nd altar).

In the above-mentioned Via d'Azeglio (No. 31) is the **Palazzo Bevilacqua* (Pl. D, 6), an early-Renaissance structure of 1481-84, with no arcade on the groundfloor, but with a superb court. In 1547 the Council of Trent sat here for a short time. — The Via Urbana leads hence to the W. to the —

COLLEGIO DI SPAGNA (Pl. D, 6), at the corner of the Via Saragozza, founded in 1364 by Cardinal Albornoz (p. 332) and restored in 1565. The fine court is adorned with frescoes (restored) by *Ann. Carracci*, and in the sacristy of the chapel (*San Clemente*) is a Madonna and saints, an altar-piece in several sections, by *Marco Zoppo*. — Farther on, Via Saragozza 26, to the left, is the unfinished *Palazzo Albergati* (Pl. C, 6; headquarters of the 6th army corps), with a façade erected from designs by Bald. Peruzzi (?) in 1540.

A little to the N.E. of the Collegio di Spagna, in the Via de' Carbonesi, is the church of *SAN PAOLO* (Pl. 20; D, 5), erected by *G. A. Magenta* in 1611, with pictures by *Lod. Carracci* (2nd chapel on the right, Paradise) and *Giac. Cavedone* (3rd chapel on the right), and two statues by *Al. Algardi*, at the high-altar (Beheading of St. Paul). — Obliquely opposite to it (No. 11) is the *Pal. Zambeccari di San Paolo* (Pl. 58; D, 5), now the Banca Popolare, and in the Via Val d'Aposa is the suppressed chapel of *Spirito Santo* (Pl. D, 5), with a charming early-Renaissance façade in terracotta (restored 1893).

The Via Barberia leads to the W. from San Paolo to the long *Piazza Malpighi* (Pl. C, 4, 5), on the W. side of which, next the choir of S. Francesco, are the *Tombs of the jurists Accursius* (d. 1230), *Odofredus* (d. 1265), and (to the right) *Rolandino dei Romanzi* (d. 1285), destroyed in 1598 and 1803, and restored in 1892 from Alf. Rubbiani's designs.

The early-Gothic church of **San Francesco* (Pl. C, 4) was built by *Marco da Brescia* (?) in 1246-60. Long used as a military magazine, it was restored to its sacred uses in 1887. The apse has buttresses in the northern style. To the left is a fine brick tower by *Ant. Vincenzi* (1397-1405).

The INTERIOR (entrance on the N., opposite the market) is in the form of a basilica with aisles, and has an ambulatory with nine recently re-decorated chapels. It is now being restored by *Alf. Rubbiani*. The left aisle contains the tomb of Alexander V. (d. 1410), with the recumbent figure of that pope by *Sperandio*. The large marble **Altar* in the Choir, with numerous figures and reliefs, is the earliest known work of the brothers *Massegne* of Venice (1388).

From the N. side of the Piazza del Nettuno (p. 385) the VIA DELL' INDIPENDENZA (Pl. E, 4-2; p. 380), laid out in 1888, runs to the N. to the central railway-station. Immediately to the right rises the cathedral-church of —

San Pietro (Pl. E, 4), founded in 910, with a choir of 1576, by *Dom. Tibaldi*, and a handsome nave restored in 1605 et seq. in the baroque style, by *Giov. Ambr. Magenta*. The façade is by *Alf. Torreggiani* (1748-48). The spacious nave has barrel-vaulting, the aisles having chapels with lofty galleries. In the crypt is a Pieta, a terracotta group by *Alfonso Lombardi* (?); in the sacristy, a Crucifixion with three saints by *Bagnacavallo*; and in the chapter-room, St. Peter and the Apostles with the mourning Madonna by *Lod. Carracci*. — Adjoining it, in the Via del Monte, is the *Palazzo Arcivescovile* (Pl. 28), by Tibaldi (1575).

In the Via Manzoni, to the N.W. of S. Pietro, is the small church of the *Madonna di Galliera* (Pl. 13; D, E, 4), rebuilt in 1479, with a fine early-Renaissance brick façade by Donato da Cernobbio and others (1510-18). — Opposite is the *Pal. Fava* (Pl. 41; D, 4), with frescoes by the *Carracci* from the myths of Jason and Æneas.

The narrow **VIA RIZZOLI** (Pl. E, 4), one of the busiest streets in Bologna, which also issues from the N. side of the Piazza del Nettuno, leads to the Piazza di Porta Ravegnana (Pl. F, 4). Here stand the **LEANING TOWERS**, the most singular structures in Bologna, though plain square brick buildings. The **Torre Asinelli** (Pl. 32; F, 4), erected about 1109 by *Gherardo degli Asinelli*, which looks prodigiously high when seen from the pavement below, is 320 ft. in height and 4 ft. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view. (Entr. Via Mazzini 2; solitary visitors are not allowed to ascend; fee 50 c.) The unfinished **Torre Garisenda** (Pl. 33), begun in 1110 by *Filippo* and *Ottone Garisenda*, is 163 ft. high only, but is 10 ft. out of the perpendicular. Dante (*Inferno*, xxxi. 136) compares the giant Antæus, who bends towards him, to this tower, 'when a cloud passes over it'. — On the W. side of the piazza stands the handsome *Guild House of the Weavers* ('*Arte dei Drappieri*'), now the *Casa Malaguti*, built in 1496 and restored in 1620.

From the leaning towers five streets radiate to the gates of the same names: the Via Castiglione, Santo Stefano, Mazzini, San Vitale, and Zamboni. To the right, at the corner of the Via S. Stefano and Via Castiglione, is situated the handsome *Mercanzia* (Pl. F, 5), or *Loggia* or *Foro de' Mercanti* (Chamber of Commerce), a Gothic structure, said to have been erected in 1379-84, enlarged in 1439 by an addition in the Via Castiglione, and restored in 1888-90 by *Alf. Rubbiani*.

In the **VIA CASTIGLIONE**, to the left, is the *Pal. Pepoli* (Pl. 51; F, 5), of 1344, the castellated residence of the Pepoli family (the most powerful in the city in the 14th cent.), with rich gateways and an imposing court with a colonnade on one side and arched passages on the three others. — Farther on, to the right, rises the handsome *Cassa di Risparmio* (Pl. 25; E, 5), built of Veronese marble by *Giul. Mengoni* (p. 120), with arcades on the groundfloor, and hand-

some wrought-iron gratings at the windows. — Adjacent, in the Piazza Minghetti (Pl. E, 5), is a bronze statue of the statesman *Marco Minghetti* (1818-86), by Monteverde (1896).

On the left in the VIA SANTO STEFANO is situated —

Santo Stefano (Pl. F, 5), consisting of eight different edifices, the oldest of which, the former cathedral of *Santi Pietro e Paolo*, was probably founded as early as the 4th century. Three of the churches have their entrances on the street.

The present MAIN CHURCH (1637) has a pulpit of the 12th cent. on its old façade. — We proceed thence to the left into the second church, **Santo Sepolcro*, a successfully restored circular building with coloured brick ornamentation, erected before the year 1000, and perhaps originally a baptistery. A brick column was placed adjacent to each of the seven antique columns, and in the 12th cent. the tomb of St. Petronius (d. 430) was added in imitation of the Holy Sepulchre at Jerusalem. — The passage to the left leads to the third church. This is the Romanesque basilica of *Santi Pietro e Paolo*, rebuilt in 1019 and frequently altered, while the exterior was rebuilt in 1880-86. The roof is supported by columns and pillars alternately. In the interior, adjoining the choir on the left, is a sarcophagus dating from the 8th cent., and adorned with a cross between two peacocks; it contains the bones of the martyr St. Vitalis (d. 382). On the right, the sarcophagus of the martyr Agriocla (9th cent.), who is represented with wings, between a stag and a lion. — Behind Santo Sepolcro is a *Colonnade*, the *Atrio di Pilato*, dating in its present form from the 11th cent.; in the centre is a font with an inscription mentioning the Lombard king Liutprand (d. 744). Chapel on the left, Crucifixion and saints, altar-piece by *Giac. Francia*. — Immediately in front is the fifth church, *Chiesa della Trinità*, resting on piers, in the centre of which is a series of columns with Romanesque capitals. In the 3rd chapel to the right is a painted terracotta group (14th cent.), of the Adoration of the Magi. — Turning to the right in front of the entrance to the fifth church we enter the sixth building, the *Cappella della Consolazione*, to the right from which is the seventh building, the Romanesque *Confessio* or *Crypt* (enclosed by a screen), under the choir of the first church, dating from the 11th century. — The door straight in front admits to the *Cloisters* (11th cent.) of the suppressed Celestine monastery.

Opposite, on the right, are (No. 11) the *Pal. Bolognini* (Pl. 38) of 1526, and the Gothic *Pal. Boni-Silvestri* (No. 19), now the *Palazzo Tacconi*.

A short side-street to the right, opposite the Via Farini, leads to **San Giovanni in Monte** (Pl. F, 5, 6), said to have been founded in 433, rebuilt in the Gothic style in 1221 and 1440-42, and restored in 1824 and 1844. It consists of a low nave with aisles and a short transept. The tower and dome are of the 16th century. Above the entrance is an eagle in terracotta, by *Niccolò dell' Arca*.

INTERIOR (very dark). The W. window (St. John and the seven golden candlesticks) is by *Costa*. 3rd Chapel on the right, St. Joseph and the infant Christ, on the right, St. Jerome on the left, both by *Guercino*. 7th Chapel, **Madonna* enthroned with four saints and angelic musicians, an important work by *Lorenzo Costa* (1497; best light early in the morning). In the CHOIR, **Coronation* of the Virgin, with saints, in an attractive landscape, by *L. Costa* (c. 1506; best light early in the morning or after noon); **Stalls* by *Paolo Sacca*, 1623; above them, the busts of the twelve apostles in terracotta, by *Alfonso Lombardi*. The N. transept contained Raphael's St. Cecilia down to 1798 (p. 378; the fine frame by *Forniglieri*, with a poor copy of the painting, is the original). 8th Chapel on the

left, Statue of Christ in fig-wood over the altar (15th cent.); behind, a stone Cross of 801 on an antique column. 2nd Chapel on the left, St. Francis, by *Guercino*.

The Via Santo Stefano farther on is bordered by fine palaces: No. 43 *Palazzo Ranuzzi*, by Triacchini, No. 56 *Pal. Trotti*, now *Rossi* (Pl. 35; G, 6).

From the end of the Via S. Stefano, near the gate, the Via del Baraccano (Pl. G, H, 7) leads to the right to the church of *Madonna del Baraccano*, which possesses a fine portico by *Ag. Barelli* (1677) and contains a faded fresco by *Cossa*, the Virgin with Giov. Bentioglio I. and his wife Maria Vinciguerra (1472). The frame-work surrounding the niche of the high-altar is by *Propersia de' Rossi*.

At the beginning of the VIA MAZZINI (Pl. F, G, H, 5), opposite the Torre Garisenda, at the corner of the Via San Vitale, is the church of *San Bartolommeo di Porta Ravennata* (Pl. F, 4), erected about 1530 by *Formigine*, with a handsome colonnade. In the interior, remodelled by *G. B. Natali* in 1655, are ceiling-paintings by *Angelo Colonna*. At the 4th altar on the right is an Annunciation, one of the best works of *Franc. Albani* (1632), and beside it are a Nativity and a Flight to Egypt, by the same master; in the 5th chapel on the left is a Madonna, by *Guido Reni*.

Farther on in the Via Mazzini, on the right, No. 19, is the 13th cent. *Casa Isolani* (Pl. 47; restored 1877), with a projecting upper story, resting upon oaken beams. — Opposite, on the left, No. 24, is the —

Pal. Sampieri (Pl. 54; F, 5), with the inscription '*Galleria Sampieri*', adorned with admirable frescoes from the myth of Hercules by the *Carracci* and *Guercino*. The other paintings it contains are of little value (fee $\frac{1}{2}$ fr.).

2nd R. Frescoes on the ceiling: *Hercules contending with Jupiter; right wall, Ceres seeking Proserpine, by *Lod. Carracci*. — 3rd R. On the ceiling: The path to virtue is difficult; right wall, Giant struck by lightning, both by *Annib. Carracci*. — 4th R. Ceiling: Hercules and Atlas; wall on the right, Hercules and Cacus, by *Agost. Carracci*. — 5th R. Ceiling-painting: Hercules and Antæus, by *Guercino*. — 6th R. Ceiling-painting: Genius of strength, by *Guercino*.

The adjoining *House of Rossini* (Pl. 59; No. 26) was erected by the great composer in 1825, and adorned with inscriptions from Cicero and Virgil.

The fine Gothic church of *Santa Maria dei Servi* (Pl. G, 5), built by *Fra Andrea Manfredi* in 1388 et seq., with a fore-court and a portico borne by remarkably thin columns placed very far apart, is adorned with frescoes (much damaged) on the façade, dating from the 17th century.

INTERIOR. 2nd altar on the left: *Franc. Albani*, Christ and Mary Magdalen; over the adjacent side-portal is the tomb of *Lod. Gozzadini* (d. 1586), in stucco, by *Giov. Zucchi*. 6th altar: *Innocenzo da Imola*, Annunciation, in an old frame. — Over the high-altar, by *Montorsoli* (1561), Christ risen from the Dead, and Mary and St. John, below (l.) Adam, (r.) Moses, at the back the portrait of the donor. — In the choir-ambulatory, to the left, are the tomb of a cardinal, in the style of *Jac. della Quercia*,

and the tomb of Jac. and Andr. Grato (1504); to the right, is a (repainted) terracotta relief, representing the Madonna and 88 Lawrence and Eustace with two angels, by *Vincenzo Onofri*, 1508.

Santi Vitale ed Agricola (Pl. 23; G, 4), in the Via San Vitale, said to have been consecrated in 428 by St. Petronius, has been repeatedly restored. The large chapel on the left contains a fine altar-piece (covered) by *Fr. Francia*; side-frescoes: on the right Adoration of the Shepherds by *Giac. Francia*, on the left Visitation by *Bagnacavallo*. Adjoining is the ancient crypt (restored in 1891) of the church of *San Vitale in Arena*. — Opposite (No. 23) is the *Palazzo Cloetta*, formerly *Fantuzzi* (Pl. 40; G, 4), built by Formigine, with a superb staircase by P. Canali.

The northernmost of the streets radiating from the leaning towers is the *VIA ZAMBONI* (Pl. F, G, H, 3, 4), to the right in which is (No. 13) the effective and well-proportioned *Pal. Malvezzi-Medici* (Pl. 49; F, 4), built by Bart. Triacchini in 1550. — On the right is (No. 20) the handsome *Pal. Magnani-Salem* (Pl. 48), by Dom. Tibaldi (1577), with admirable frescoes (History of Romulus) by the Carracci. No. 22, adjoining, is the *Pal. Malvezzi-Campeggi* (Pl. 50), by Formigine (1548), with an interesting court.

Opposite, in the small *PIAZZA ROSSINI*, which is named after the celebrated composer, who attended the neighbouring Liceo Rossini (Pl. 26; historical musical collection) in 1807-10, is —

San Giacomo Maggiore (Pl. F, 4), founded in 1267, consisting of a nave with barrel-vaulting of 1497, with a fine portico erected in 1478 by *Giov. Paci*. The interior contains several good pictures.

Over the altar, immediately to the right of the entrance, is the 'Vergine della Cintura', by an early Bolognese master (covered); 5th Chapel on the right: *Bart. Passerotti*, Madonna enthroned, with five saints and the donor (1565). 7th Chapel, Marriage of St. Catharine, by *Innocenzo da Imola* (1536), in a fine Renaissance frame by *Formigine*; 11th Chapel, erected by *Pellegrino Tibaldi*, and decorated by him with frescoes. — In the CHORUS large paintings of the Resurrection, etc., by *Tommaso Laurati*. The 3rd chapel in the retro-choir contains a gilded altar with a Coronation of the Virgin and numerous saints, by *Jacopo di Paolo* (1420); to the left, on the wall, a large painted crucifix by *Simone de' Crocassati* (1370). The 6th *CAP. BENTIVOGLIO, paved with coloured and glazed tiles, contains a *Madonna, with angelic musicians and four saints (1499), the finest work of *Fr. Francia*. In the lunette above is a Vision of St. John (Rev. xvii, 1-8) by *Lor. Costa*. At the sides are frescoes by *Lorenzo Costa*, representing the Triumph of life and death, after Petrarch, on the left, and the *Madonna enthroned with the Bentivoglio family on the right (1488; earliest known work of this master). The frescoes above are by unknown artists. The equestrian relief of Annibale Bentivoglio (d. 1445), on the right, is ascribed to *Niccolò dell' Arca* (1458); to the right, by the chapel-entrance, is a small relief-portrait of Giovanni II. Bentivoglio (1487). Opposite, in the ambulatory, the *Monument of Antonio Bentivoglio (d. 1456) by *Jacopo della Quercia*.

The sacristan keeps the keys of the adjacent oratory of *Santa Cecilia* (Pl. 4; F, 4), an oblong edifice erected in 1604-6 for Giovanni II. Bentivoglio. The fine frescoes (restored in 1874) are by *Lor. Costa*, *Franc. Francia*, and their pupils.

To the left: *1. *Franc. Francia*, Marriage of St. Cecilia with the pagan nobleman Valerian; 2. *Lor. Costa*, St. Urbanus converting Valerian; 3. *Ces. Tamarocci*, Baptism of Valerian; 4. *G. M. Chiodarolo*, Angel crowning SS. Cecilia and Valerian; 5. *Amico Aspertini*, Martyrdom of SS. Valerian and Tiburtius. — To the right: 1. *Am. Aspertini*, Burial of SS. Valerian and Tiburtius, with the Castle of Sant' Angelo in the background (much injured); 2. *Chiodarolo*, Vindication of St. Cecilia before the Roman prefect; 3. *Tamarocci*, Martyrdom of St. Cecilia in the oil-cask; *4. *Costa*, St. Cecilia bestowing alms; 5. *Fr. Francia*, Burial of St. Cecilia.

Opposite, on the left side of the street, is the *Teatro Comunale* (Pl. 60; F, 4), see p. 362. — On the right is the —

University (Pl. G, 3, 4; comp. p. 364), established since 1803 in the old *Palazzo Poggi*, which was built by *Pellegrino Tibaldi* and has a court by *Bart. Triacini*. It possesses five faculties and is attended by about 1500 students. It is well provided with scientific collections (open on Sun.), the most notable of which are the anatomical collection and the collection of minerals. The *Tower* (1725), containing the observatory, affords a fine view.

The extensive Library (adm., see p. 363) contains about 200,000 vols. and 5000 MSS. Among the MSS. are the oldest codex of Lactantius, a Dante MS of the 14th cent., letters from Voltaire to Frederick the Great, etc. The celebrated linguist *Giuseppe Mezzofanti* (born at Bologna in 1776, died at Naples in 1849), was once librarian here. At the age of 86 he is said to have spoken 18 languages fluently, and at the time of his death no fewer than 42.

The **Geological Museum** (Pl. G, H, 3), Via Luigi Zamboni 65, contains interesting fossils from the neighbourhood of Bologna, a collection of prehistoric anthropological curiosities, etc. Director, *Prof. Capellini*.

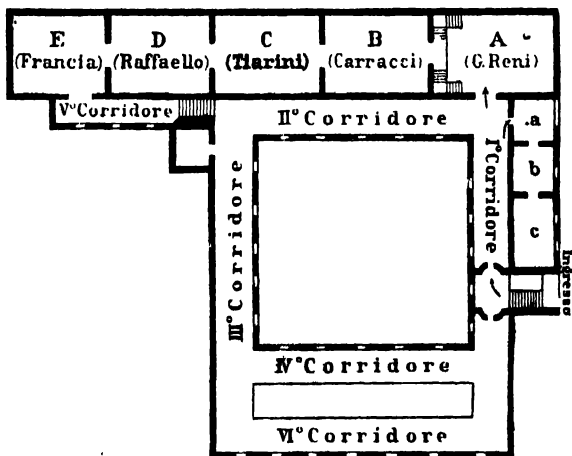
We next proceed to the old Jesuits' College, containing the —

***Accademia di Belle Arti** (Pl. G, 3). On the groundfloor are casts and works of modern art. On the first floor (r.) is the valuable ***PICTURE GALLERY**, or *Reale Pinacoteca*. Adm., see p. 363 (ticket-office on the first floor). Catalogue (1900), 2 fr. Director, *Prof. A. Guadagnini*.

The visitor imbued with the modern taste for the period of the Renaissance will find little attraction in the works of the SEVENTEENTH CENTURY, which form the chief boast of this gallery. Although it would be unfair to depreciate the undoubted talent and skill of these late masters, their works are unsatisfactory owing to the absence of any definite aim or indication of progress, and from the obvious pains which have been taken to reproduce trite themes in an interesting manner. In the department of fresco-painting the works of these Bolognese eclectics (see p. 360) are most numerous at Rome, but they are admirably represented here by a series of oil-paintings. We may first mention several works by *Guido Reni*, the most talented master of this school. No. 134, *Madonna della Pietà*, remarkable for its masterly grouping, which again occurs in No. 136, the *Crucifixion*, and places these two pictures on a level with the finest works of the 16th cent. in point of composition; No. 185, the *Massacre of the Innocents*, exceptionally harmonious and dignified in character; No. 199, *Sant' Andrea Corsini*, an excellent specimen of Guido's powers as a colourist; No. 142, a masterly drawing in chalks for the *Ecce Homo* which was so popular in the 17th century. The most interesting work of *Lodovico Carracci* is probably No. 45, the *Nativity of the Baptist*. *Annibale Carracci's* *Madonna and saints* (No. 86) has the merit of stately architectural arrangement. The *Communion of St. Jerome* (No. 84) by *Agostino Carracci* is very inferior to *Domenichino's* treatment of the same subject in the Vatican. *Domenichino's* scenes of martyrdom are far from

pleasing, but *Guercino's* Madonna with the two Carthusian monks (No. 18) is a devotional picture of profound sentiment. — The gallery also possesses several valuable works of the EARLIER PERIOD of Italian art. Thus No. 78, a Madonna enthroned by *Fr. Francia*, bears important witness to *Francia's* artistic relation with *Lorenzo Costa*. The two early masters of *Raphael* are not unfavourably represented; *Timoteo Viti* by a *Mary Magdalen* (No. 204; a late work) and *Pietro Perugino* by a *Madonna in clouds* (No. 187). — The gem of the gallery, however, is *RAPHAEL'S* *St. Cecilia* (No. 153), the indelible impression produced by which is doubtless due to the master's unrivalled genius in exalting his figures into the regions of the supernatural, and yet making them human and pleasing. Everything has been maturely considered, the broken instruments, the angels' song, the distribution and graduation of the characters, — and yet the picture appears as simple and natural as if it could not possibly have been arranged otherwise.

We turn to the right from the ticket-office and traverse CORRIDOR I, which contains paintings by Bolognese masters of the



second half of the 17th and of the 18th cent. (the three rooms on the right, see p. 379). Straight in front of us, at the end of the corridor, is —

Room A (*Sala di Guido*), containing prominent works of *Guido Reni* (p. 365). To the right of the entrance, *137. *Samson*, victorious over the *Philistines*, drinking out of the jaw-bone of an ass; 138. *Madonna del Rosario*, painted on silk in 1630 (as a *procession-flag*); 140. *St. Sebastian*; **134. *Madonna della Pietà*, below are SS. *Petronius*, *Carle Borromeo*, *Dominic*, *Francis*, and *Proculus* (painted in 1616 for the Town Council, who presented the painter

with a valuable gold chain and medal, in addition to his remuneration); 139. Sant' Andrea Corsini; *136. Crucifixion, with the Madonna, Mary Magdalen, and St. John; *135. Massacre of the Innocents. — In this room also are: *Franc. Albani*, 2. Baptism, 3. Madonna del Rosario; 566. *Carlo Cignani*, Madonna with saints. By the approach to the next room: 142. *Guido Reni*, Chalk drawing for the 'Ecce Homo'; 80. *Simone Cantarini*, Portrait of Guido Reni. On a stand in the middle of the room: 360. *Niccolò da Foligno*, Madonna and saints adoring the Child, with the Annunciation on the back.

Room B (*Sala dei Carracci*). To the right: 12. *Guercino*, St. William of Aquitaine receiving the robe of the order from St. Felix; 43. *Lod. Carracci*, Transfiguration; 206. *Domenichino*, Martyrdom of St. Agnes; 36. *Ann. Carracci*, Madonna on clouds, with SS. Louis, Alexis, John the Baptist, Francis, Clara, and Catharine; 35. *Ag. Carracci*, Assumption; 47. *Lod. Carracci*, Conversion of Paul; 13. *Guercino*, St. Bruno and another Carthusian worshipping the Virgin in the desert; 55. *Giac. Cavedone*, Madonna on clouds, with saints; *Lod. Carracci*, 48. Madonna with SS. Jerome and Francis, 45. Birth of the Baptist; 34. *Ag. Carracci*, Communion of St. Jerome; *Domenichino*, 207. Madonna of the Rosary, 208. Death of St. Peter Martyr.

Room C (*Sala del Tiarini*) contains works by the *Procaccini*, (p. 117), and by *Pellegrino Tibaldi*, *Al. Tiarini* (182. Descent from the Cross), and other Bolognese contemporaries of the Carracci.

Room D (*Sala di Raffaello*). To the right: 210. Studio-copy of *Raphael's* Youthful St. John (p. 462); 116. *Parmigianino*, Madonna, with SS. Margaret, Jerome, and Augustine.

*152. *Raphael*, St. Cecilia surrounded by four other saints, ordered in 1513 by Cardinal Lorenzo Pucci for the church of San Giovanni in Monte (p. 373), but probably not painted before 1515. It was at Paris from 1796 to 1815, where it was transferred from panel to canvas, being much 'restored' in the process.

'The youthful and beautiful patron saint of music has just ceased playing the organ to her friends, and a heavenly echo falls upon their ears. Six angels, resting on the edge of a cloud, have caught up the melody and continue it in song. Raphael's painting depicts the impression produced by the celestial music. The saints on earth are silent in presence of the heavenly choir. St. Cecilia lets her hands rest mechanically upon the organ, but, with head and eyes turned upwards, listens entranced to the song. St. Paul, to her left, is differently affected. sunk in deep meditation, he also seems completely oblivious of the actual world. In pleasing contrast to these two figures, Mary Magdalen, who stands on the right of St. Cecilia and holds a box of ointment in her hand, shows her delight simply and openly. . . . In the second line stand SS. John the Evangelist and Augustine (or Petronius?). . . . A crowning touch is added to the careful distribution of the figures and well-balanced discrimination of expression by the harmonious arrangement of the colours. The strongest and most intense tone is afforded by the yellow tunic of St. Cecilia, embroidered with gold; in the St. Paul the predominant tint is the red of his mantle, relieved by the green under-garment; the Magdalen's dress is of a violet colour. The toning down and blending of the ground-tints

is effected through the two saints in the background, who thus fulfill the same function in regard to the colouring that they do with respect to the expression and composition'. — *Prof. A. Springer's 'Raffael und Michelangelo'*.

502. *Marco Palmesano*, Madonna; 89. *Innoc. da Imola*, St. Michael; 198. *Giorgio Vasari*, Banquet of Gregory I. (1540); *197. *Pietro Perugino*, Madonna in glory, with SS. Michael, John, Catharine, and Apollonia; 61. *Cima da Conegliano*, Madonna (in an old frame); 145. *Tintoretto*, Visitation.

Room E (*Sala del Francia*), with important works by *Francesco Francia* (p. 365): 371. Annunciation, with SS. John the Evangelist, Francis, George, and Bernard (1500); 499. Madonna and St. Bernard; 83. Christ mourned over by angels; 586. Two niello works in silver by Francia, specimens of the Pax used in the celebration of the mass; 82. Adoration of the Shepherds, Madonna, and Crucifixion, in a fine landscape; 372. Madonna enthroned, with SS. Paul and Francis (a late work); 80. Madonna enthroned, with SS. Augustine, John the Baptist, George, and Stephen; 79. Annunciation, with SS. John the Baptist and Jerome; 81. Madonna worshipping the Child, with saints and the donors (1499); *78. Madonna enthroned, with saints, angelic musicians, and the donor (1494; early work); 372. Crucifixion with several saints (by the entrance). Also in this room are: 84. *Giac. Francia*, Holy Family, with four saints; 204. *Timoteo Viti*, Mary Magdalen (1508); 297. *Amico Aspertini*, Adoration of the Child; *Lor. Costa*, 65. St. Petronius supported by SS. Francis of Assisi and Thomas Aquinas (1502), 376. Marriage of the Virgin, 215. Madonna with SS. Petronius and Thecla (1496), 392. Madonna with SS. Sebastian and James (1491; early work); 64. *Franc. Cossa*, Madonna with St. Petronius, St. John, and the donor, chief work of this rare old-Ferrarese master (1474). — We now proceed to the left to —

CORRIDOR V, containing chiefly old paintings. Opposite the passage: 102. *Giotto*, Madonna with SS. Peter and Paul and the archangels Michael and Gabriel, an altar-piece in three sections from the church degli Angioli. On the end-wall: 205. *Ant. and Bart. Vivarini*, Madonna enthroned, with saints, in a rich Gothic frame (1450). — We descend a few steps and enter —

CORRIDOR II. To the left: 14. *Guercino*, St. Peter Martyr.

CORRIDOR III: 651. *Caravaggio*, Daughter of Herodias; 676. *Luca Giordano*, Pieta.

CORRIDOR IV: 282. *Style of Hugo van der Goes*, Madonna; 275. *Ant. Raphael Mengs*, Portrait of Clement XIII.; 713. *Sustermans*, Portrait. — Parallel with this corridor is —

CORRIDOR VI, containing a rich collection of engravings and wood-cuts.

Of the three Rooms adjoining Corridor I, the first contains a number of small pictures by old masters. On the entrance-wall: 582. *Bart. Passerotti*, Madonna and saints; 583. *Garofalo*, Holy Family; 584. *Ortolano (?)*, Madonna with angelic musicians. — The two other rooms contain modern pictures.

Traversing the *Via delle Belle Arti*, we next reach the imposing *Pal. Bentivoglio* (Pl. 34; F, 3), erected in 1620(?). — A little to the S.W., in the *PIAZZA SAN MARTINO*, is the Carmelite church of *San Martino* (Pl. F, 3), in the Gothic style (1313).

1st Chapel on the left: *Enthroned Madonna, with SS. Rochus, Bernardino, Anthony, and Sebastian, by *Fr. Francia*; above, a Pieta, below, Christ bearing the Cross. The window above represents St. James of Compostella, after a cartoon by *Fr. Francia*. Last altar to the left, an Assumption and a Resurrection in the lunette, by *Lor. Costa*; 5th altar on the right, *Amico Aspertini*, Madonna with SS. Lucy and Nicholas. Adjoining the sacristy-door is the tomb of the scholar Beroaldus, with his bust, by *Vincenzo Onofri* (1504).

On the N. side of the town, inside the walls and on the former site of the *Castello di Galliera*, rises the slight eminence of *La Montagnola* (Pl. E, F, 1, 2), a promenade adorned with some bronzes by *Diego Sarti*. The *Arena del Pallone* (p. 363) is situated here. To the W. is the *Scalea della Montagnola*, a handsome flight of steps, built in 1893-96 by *Tito Azzolini*, descending to the *Via dell' Indipendenza* (p. 371) and to the *Porta Galliera* (Pl. E, 1). — On the S. is the *Piazza dell' Otto Agosto*, where the Austrians were attacked in 1848 by the Bolognese and compelled to evacuate the town. A few paces to the S.W., in the *Via dell' Indipendenza*, is an equestrian statue of *Garibaldi*, by *Ces. Zocchi* (1900).

Immediately to the left, outside the *Porta Castiglione*, is the church of *Santa Maria della Misericordia* (Pl. F, 7; when closed, ring at the door to the right), dating from the 16-16th centuries.

INTERIOR. 2nd chapel on the right, round window designed by *Francia*, Madonna and the Saviour; last chapel on the right, window, John the Baptist, by the same. Above the high-altar a figure of Christ, and at the sides Madonna and Angel of the Annunciation, by *Lor. Costa* (1499). At the 4th altar on the left, *G. M. Crespi*, St. Nepomuk; 3rd altar to the left, *Bagnacavallo*, Madonna in clouds, two saints below (the master's best work).

Between the *Porta Santo Stefano* and the *Porta Castiglione* (Pl. F, G, H, 7), to the right, is the beautiful public park of the *Giardini Margherita*, extending to the spurs of the Apennines and now the favourite promenade of the Bolognese. The main entrance is beside the *Porta S. Stefano*, near the tramway-terminus. The park contains a pond (rowing-boats). On the E. side is a music pavilion (concerts, see p. 363).

About $\frac{1}{2}$ M. beyond the *PORTA D'AZEGLIO* (Pl. D, 7), in the *Via del Monte*, near the *Villa Messaratta* (590 ft.; fine views; cards of adm. at the Hôt. Brun), is situated the little church of *Sant' Apollonia*, containing Bolognese frescoes of the 14th cent. (closed). — About $\frac{1}{4}$ M. outside the *Porta d'Azeglio* a road, diverging to the right from the *Via Panoramica*, leads to ($\frac{3}{4}$ M.) *San Michele in Bosco* (440 ft.; comp. Map, p. 384), an Olivetan monastery dating from 1487 (suppressed in 1797), now an *Orthopaedic Institute*. From the front of the church fine view of Bologna and the plain. To visit

the interior, apply to the 'Dimostratore', to the right of the church (fee $\frac{1}{2}$ fr.). In the church are remains of frescoes by *Bagnacavallo* and others. The cloisters are adorned with frescoes by the *Carracci* and their pupils, from the history of SS. Benedict, Cecilia, and Valerian, unfortunately much injured. — A little below S. Michele lies the *Villa Revedin*, which is open in the absence of the proprietor; its grounds command charming views. The road leading straight on hence back to the town brings us in a few minutes to a pavilion, beside which is an entrance to the *Giardini Margherita* (p. 380).

About $1\frac{1}{4}$ M. outside the PORTA SANT' ISAIA (Pl. A, 4), to the W. of the town, is situated the *Certosa* (formerly a Carthusian monastery), erected in 1335, and consecrated in 1801 as a *Campo Santo*. It occupies the site of an old Etruscan burial-ground, discovered here in 1869. Open daily 8-6 (in winter 9-4). The entrance is in the N.W. corner; the custodian (first court, to the left) is well-informed ($\frac{1}{2}$ -1 fr.). The *Certosa* may be reached by tramway (p. 362) or in $\frac{1}{4}$ hr. from Meloncello (see below).

The church contains a few paintings by *Elisabetta Sirani* and *Bart. Cesi*, and wood-carving of 1539 and 1611. — At the beginning of the CLOISTERS are ancient tombstones from suppressed churches, arranged according to centuries: at the entrance 18th cent., then 16th on the right, 14th farther to the right, and 16th on the left. Then, modern monuments, including figures of Faith by *Galletti* and Grief by *Monari*. In the centre are the ordinary graves. Among many illustrious names on the former are those of the philologist *Gaspar Garatoni* (d. 1817) and *Clotilde Tambroni* (d. 1817; p. 361). The principal families of the town also possess vaults here; thus the monument of *Letisia Murat Pepoli* (1802-59), with a statue of her father King Murat ('propugnatore dell' italiana indipendenza'), executed by *Vinc. Vela*. A rotunda here contains the busts of celebrated professors: *Messofanti*, *Galsani*, *Costa*, *Mattai* (teacher of Rossini), etc. — The *Forno Crematorio* is interesting.

On the *Monte della Guardia*, an eminence 3 M. to the S.W. of the PORTA SARAGOZZA (Pl. A, 6), rises the handsome pilgrimage church of the *Madonna di San Luca* (950 ft.), erected by *Dotti* in 1732 et seq., and so called from an ancient picture of the Virgin, ascribed to St. Luke and brought from Constantinople in 1160. The hill is ascended in about 50 min. by a series of *Arcades*, consisting of 686 arches with numerous chapels, constructed in 1674-1739, and $2\frac{1}{2}$ M. in length. They begin a short way beyond the gate and send a branch to the Campo Santo (see above). Steam-tramway from the Piazza Malpighi to *Meloncello* at the foot of the hill (p. 362). Thence the steps may be avoided by following the road along the arcades. A better road (carriage with one horse 10 fr.) diverges to the left into the valley of the *Rio Ravone*, $\frac{1}{2}$ M. outside the Porta Saragozza, and ascends in windings. At the (1 hr.) fork, the road to San Luca diverges to the right, making a wide curve past *Monte Albano*, and reaches the church in $\frac{3}{4}$ hr. more. The *View, particularly from the S. ascent to the portal of the church and from the

dome, now used as an observatory (staircase from the roof of the church; adm. 30 c.), is remarkably fine and extends from the Apennines to the Adriatic. The precincts of the church and the adjacent intrenchments, now used for military purposes, are not accessible.

The HIGHROAD FROM BOLOGNA TO FLORENCE (83 M.), constructed in 1762, leaving the former city by the *Porta Santo Stefano* (Pl. H, 7), leads through the valley of the *Savena* to (9½ M.) *Pianoro*, and thence ascends viâ (18½ M.) *Lojano* (2310 ft.) and (23½ M.) *Monghidoro* (2705 ft.) to the (28 M.) *Passo della Radiciosa* (3175 ft.). It then leads through the upper valley of the *Santerno* to (28½ M.) *Pietramala* (a little to the E. of which are the subterranean fires known as the *Fuochi di Pietramala*) and along the E. slopes of the *Monte Beni* (4124 ft.) to (32 M.) *Covigliato* (2675 ft.; Alb. Covigliato, pens., incl. wine, 8-10 fr., open mid-June to mid-Sept.), a summer-resort of the Florentines, at the base of the *Sasso di Castro* (4110 ft.). Thence we cross the (36½ M.) *Passo della Futa* (2960 ft.) and enter the valley of the *Stive*, in which, beyond *Barberino di Mugello*, a side-road diverges for *San Piero a Stive* (p. 396). The main road follows a hilly course viâ (56½ M.) *Vaglia* (p. 398) and *Pratolino* (p. 529) to (63 M.) Florence (p. 431).

52. From Bologna to Florence viâ Pistoja.

82 M. RAILWAY in 3-5¼ hrs. (fares 15 fr. 45, 10 fr. 85, 6 fr. 95 c.; express 17 fr. 5, 11 fr. 90 c.). A dining-car is attached to the 'lightning express'. — A boldly-constructed line. Fine views of the valleys and ravines of the Apennines (generally to the left), and afterwards of the rich plains of Tuscany.

Bologna, see p. 362. The train crosses the *Reno* and follows the left bank, skirting the slope of the *Monte della Guardia* (p. 381). On an island in the *Reno*, not far from Bologna, the Second Triumvirate was concerted by Octavian, Antony, and Lepidus, B.C. 43.

3 M. *Borgo Panigale*. Near (6 M.) *Casalecchio di Reno* the army of Giovanni I. Bentivoglio was defeated by Gian Galeazzo Visconti in 1402, and in 1511 that of Pope Julius II. under the Duke of Urbino, by the French. Steam-tramway, see p. 362.

The valley of the *Reno* contracts. — 12 M. *Sasso* (425 ft.).

A picturesque HIGHROAD leads from *Sasso* over the Apennines to (49 M.) *Prato* (p. 428). The road at first ascends to the S. in the valley of the brook *Setta*, from which a subterranean aqueduct, constructed by Augustus and restored in 1881, leads to Bologna. The chief places on the road are (7 M.) *Vado* (410 ft.), *Lagaro* (17½ M.; 1810 ft.), and (25 M.) *Castiglione dei Pepoli* (2245 ft.), where we quit the valley and begin to ascend to the (28½ M.) *Serra* (2625 ft.), the crest of the ridge.

On the S. side, on the ridge of the *Montepiano*, lies the village of (30½ M.) *Montepiano* (2300 ft.; **Alb.-Pens. Gemma*), a favourite summer-resort in a finely wooded neighbourhood. The road now descends in many windings into the valley of the *Fiumenta*, and reaches *San Quirico di Vernio* (685 ft.; Alb. della Posta; diligence twice daily to Prato in 3 hrs.), usually known as *Vernio*, in a picturesque situation.

Below Vernio begins the picturesque and industrious *Val di Bisenzio*, in which the road passes (36½ M.) *Mercatale* (810 ft.; rustic inn), *Vajano* (43 M.; 540 ft.), *Briglia*, *Santa Lucia* (where we traverse a gorge known as *Il Cavaicotto*), and *Cojano* (260 ft.). — 49 M. *Prato*, see p. 428.

17 M. *Marsabotto*, with the *Villa Aria* (important art-collections) and the remains of an Etruscan town and necropolis. Between this point and Porretta there are 22 tunnels. — At (24½ M.) *Vergato*

the valley expands. 29½ M. *Biola*; on the left rise the steep rocky peaks of *Mte. Ovolo* and *Mte. Vigese*; a landslide from the latter destroyed the village of *Vigo* in 1851. On the right bank of the *Reno* is the prettily situated castle of *Savignano*.

37 M. *Porretta* (1155 ft.; *Gr. Hôt. Porretta*, of the first class, *Alb. Palazzino*, R. 2-4 fr., well spoken of, both open in summer only; *Alb. di Roma*, with good restaurant, R. 2-4 fr.; *Pens. Brunetti*), a village with frequented sulphureous springs and baths (*Stabilimenti Bovi, Puzzola*, and *Porretta Vecchia*). Attractive walks to the (¼ hr.) *Madonna del Ponte* and to (4 hrs.) *Pracchia*.

Beyond *Porretta* the line enters a narrow and romantic ravine of the *Reno*, from the sides of which numerous waterfalls are precipitated, particularly in spring, and is then carried by a series of tunnels, cuttings, and viaducts to the culminating point where it crosses the *Apennines*.

46 M. *Pracchia* (2025 ft.; *Locanda L'Appennino*; *Alb. dell'Areneale*), the highest point on the line.

Pracchia is the starting-point for the ascent of the *Corno alle Scale* (6870 ft.) We drive to (½ hr.) *Gavinana* (*Alb. Ferruccio*) and thence, starting early in the morning, ascend via *Crociechio* and *Maccaglia* to the (3½ hr.) summit. We return to *Maccaglia* via the *Lago Scaffatolo* (5835 ft.).

A post-omnibus runs twice daily from *Pracchia* to (13 M.) *Cutigliano* (2215 ft.; *Alb. Capello d'Orlando*, clean; Pension *Pendini*, 7-8 fr.; *Pens. Tandelli*), a convenient centre for excursions, via (¼ M.) *Pontepetri*, where it reaches the old *Apennine* road connecting *Florence* and *Modena* (p. 347), and (½ M.) *San Marcello Pistoiese* (about 2130 ft.; *Alb. della Posta*, well spoken of; *Engl. Ch. serv.*). The road then continues to ascend to (2½ M.) *Boscolumbo* (*Hôtel Bellini*, with hydropathic; *Locanda Ferrari*, tolerable), and to the *Passo dell'Abetone* (about 4520 ft.), where the *Gran Albergo dell'Abetone* (R. 8½, déj. 2½, D. 4½, pens. 12 fr.; open in summer only) lies in the midst of a fine forest. This is the starting-point for the ascent of *Monte Cimone* (7103 ft.; 4-5 hrs.; guide, *Beppino Ferrari*, etc.), the highest summit of the Northern *Apennines*, commanding fine views. It is also a starting-point for numerous shorter excursions (*Monte Majori*, ¾ hr.; *Libro Aperto*, 1½-2 hrs.; *Tre Potenze*, 2 hrs.; *Monte Rondinajo*, *Lago Santo*, etc.) — From *Abetone* via *Fiumalbo* to (½ M.) *Pievepelago* (*Modena*), see p. 352. *Boscolumbo* is about 5½ hrs.' drive from *Pracchia*, and 7 hrs. from *Pistoja* (via *Pontepetri*, see above). A road also leads to it from the *Bagni di Lucca* (p. 423) in about 6 hrs. (carr. and pair, with trace-horse up the hill, 40-45 fr.).

Beyond *Pracchia* the train crosses the watershed of the *Adriatic* and the *Tyrrhenian Sea* by a tunnel about 1⅔ M. in length, and then enters the valley of the *Ombrone* (p. 403), which is traversed by a lofty viaduct. Between this point and *Pistoja* there are viaducts and tunnels in constant succession. Beautiful *Views. — Beyond (50½ M.) *Corbezzai* a view is at length revealed of the lovely and populous plains of *Tuscany*, and of *Pistoja* far below.

61 M. *Pistoja* (p. 424). — From *Pistoja* to *Florence*, see p. 428.

53. From Bologna to Ravenna.

52½ M. RAILWAY in 2¼-3¼ hrs. (fares 9 fr. 75, 6 fr. 80, & fr. 40 c.; return-ticket, 15 fr. 2½, 10 fr. 65 c.). The train follows the main line to Faenza, Ancona, and Brindisi as far as *Castel Bolognese*, whence Ravenna is reached by a branch-line.

The train follows the direction of the *Via Emilia* (p. 331). — 7 M. *Mirandola-Ozzano*. — 15 M. *Castel San Pietro* (230 ft.), with a château built by the Bolognese in the 13th cent., on the *Sillaro*.

21½ M. *Imola* (140 ft.; *Alb. Italia*), on the *Santerno*, an ancient town with 38,144 inhab. and the seat of a bishop since 422, was the Roman *Forum Cornelli*, named after its founder L. Cornelius Sulla, but it is mentioned as *Imolae* as early as the 8th century. In 1480, after a chequered career, the town, along with Forlì, came into the possession of Girol. Riario, nephew of Pope Sixtus IV., and after his assassination (1488) it was held by his widow, Catharine Sforza, until her expulsion by Cesare Borgia in 1499.

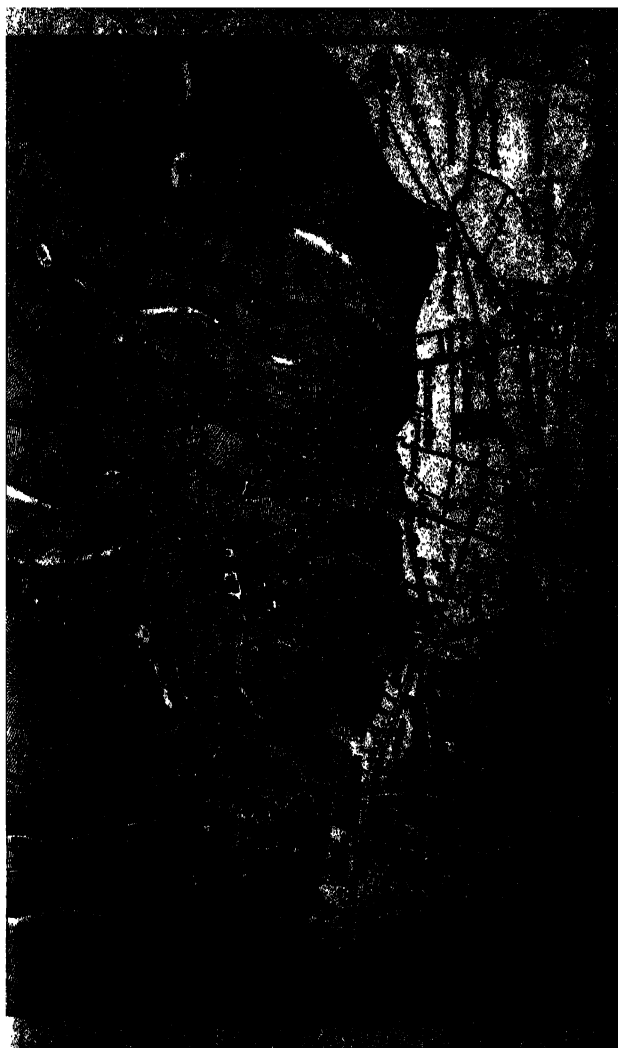
The completely modernized *Cathedral of San Cassiano* contains the tomb of St. Petrus Chrysologus, Archbishop of Ravenna (d. 449), who was born at Imola. — The handsome *Palace of Catharine Sforza*, with its rustica façade, is in the *Via Cavour*. The princess is buried in the ancient church of *L'Osservanza*. — Other interesting edifices are the *Palazzo Paterlini* (now the Banca Popolare), a reduced copy of the Pal. Strozzi at Florence, and the handsome early-Renaissance *Ospedale Vecchio* (ca. 1480).

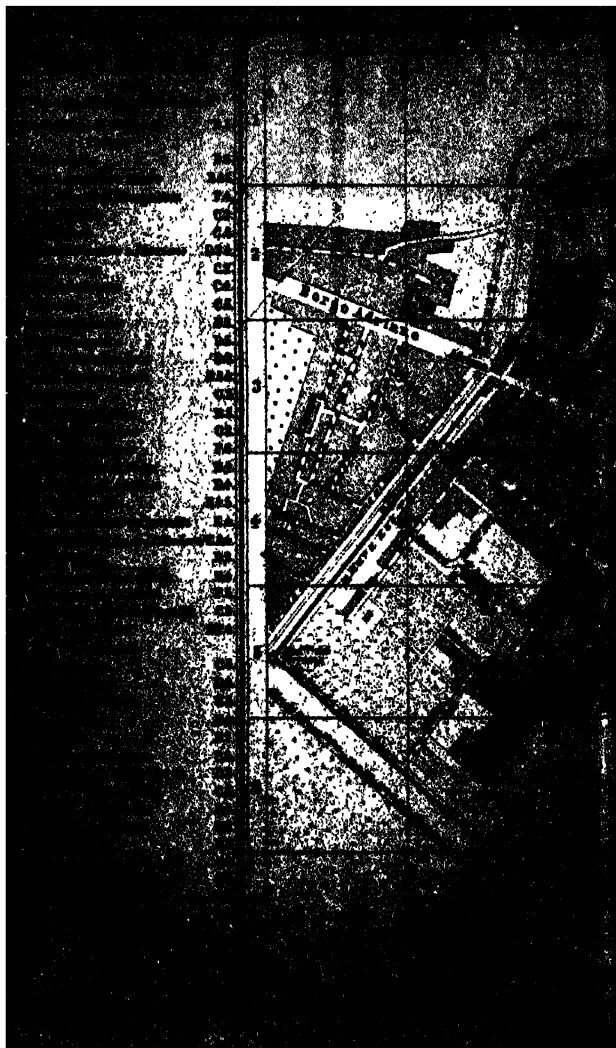
The little church of *Madonna del Piratello*, near the town, has a campanile attributed to Bramante.

The train then crosses the *Santerno* to (26 M.) *Castel Bolognese* (135 ft.; *Locanda alla Stella*; *Rail. Restaurant*, poor), an ancient stronghold of the Bolognese, where the Florentines under Niccolò da Tolentino and Gattamelata were defeated by the Milanese under Piccinino in 1434. — Hence to *Faenza*, see p. 386.

The line to Ravenna next passes (30 M.) *Solarolo*, in the Municipio of which is a relief of the Madonna by *Ant. Rossellino*. — 35 M. *Lugo*, with 9200 inhab., junction of a line to *Lavazzola* (14 M.; p. 381), via *Massalombarda*. — 31 M. *Bagnacavallo* (36 ft.). — 52½ M. *Ravenna*.

Ravenna. — Hotels (bargain advisable). GRAND HOTEL BYRON (Pl. 35; D, 5), *Via Massini*, with trattoria and garden, R. 4-8, B. 1½, pens. 12, omn. ¾ fr.; SPADA D'ORO = SAN MARCO (Pl. 2; D, 4), *Via Farini*, with trattoria, R. 2½-8, omn. ¾ fr., clean; CAPPILLO, *Via Battassi* 9, well spoken of; UNIONI, *Via Sant' Agnese*, unpretending. — Trattoria al Pellegrino, *Via Battassi* 28, very fair, with bedrooms at 1¼ fr.; Caffè del Riscaldamento, in the Piazza Vitt. Emanuele; Caffè Byron, in the Piazza Byron, both tolerable. Cabs: per drive 1, two-horse 1½ fr. (at night 20 c. extra); first hour 1 fr. 70 c. or 2¼ fr., each additional ½ hr. 35 c., or 1 fr. 25 c.; beyond the town 2 fr. 20 c. or 4 fr. per hour.









Steam Tramways (starting from the Piazza Anita Garibaldi; Pl. E, 4). 1. To *Classe* (p. 394), 8-4 times daily in 24 min. (fares 40 and 20 c.). 2. To *Porto* (see *Baedeker's Central Italy*), 6 times daily in 1½ hr. (fares 2 fr. 15, 1 fr. 80 c.).

Photographs. *Ricci*, Via Farini 14. — Post Office, Piazza Alighieri (Pl. D, 4).

Principal Attractions (1 1½ day). *Baptistry of the Orthodox (p. 387), Cathedral (p. 387), Museum (p. 388), San Vitale (p. 390), *Mausoleum of Galla Placidia (p. 391), *Sant' Apollinare Nuovo (p. 392), Mausoleum of Theodoric (p. 393), *Sant' Apollinare in Classe (p. 394). The churches are closed from 12 to 2 p. m. Visitors with little time should hire a cab.

Ravenna (13 ft.), formerly the capital of a province, now largely deserted, with 63,864 inhab., is situated in the plain between the rivers *Lamone* and *Ronco* (the Roman *Bedeis*), in a somewhat unhealthy district. It was originally a town on the Lagune and a seaport, like Venice, but is now 6 M. distant from the sea and is connected with *Porto Corsini*, its foreport (founded in 1736), by the *Canale Corsini* only, a narrow channel, beginning at the small new harbour opposite the station (*Darsena*; Pl. G, 3, 4).

Ravenna, one of the most ancient towns in Italy, probably owes its earliest importance to the invasion of Italy by the Celts, when the Umbrians and Etruscans, fleeing from the mainland to the Lagune, settled here. It was an early ally of the Romans, but as a punishment for espousing the cause of Marius it was incorporated with Gallia Cisalpina, and sank to the level of a provincial town. Augustus was the first to recognize the advantageous situation of Ravenna. He enlarged the *Portus Classis* till it could accommodate 250 sail, and appointed it the headquarters of the Adriatic fleet; an arsenal and large ship-building yards were established in the new town of *Classis*, which rapidly extended, while the industrial suburb of *Cassarea* sprang up on the *Via Cassarea*, the road uniting the two towns. When the lagoon began to be filled up by the deposits of the rivers, Ravenna and *Classis* were both surrounded by walls. The situation of Ravenna was, however, still regarded as so impregnable that in 402, amid the dangers of the barbarian invasion, the *Emp. Honorius* transferred his residence thither from Rome. In the reign of his sister *Galla Placidia* (d. 450), widow of the Visigothic king *Athaulf* (d. 415) and *Constantius III* (d. 421), and mother of *Valentinian III*, the brilliant imperial city was erected into an archiepiscopal see. According to the legend, Christianity had been introduced in 44 A.D., by *St. Apollinaris*, a disciple of *St. Peter*. After the fall of the Western Empire the town was taken by the Herulian *Odoacer*, King of Italy, and again in 483 by *Theodoric the Great* (d. 526), King of the Ostrogoths, after which it regained much of its former splendour and was the residence of the Gothic kings till 589. It then became the seat of the exarch or governor of the Eastern Roman or Greek Emperors, but in spite of the numerous privileges lavished on its church by Justinian and his successors, it fell rapidly into decay. The Lombards razed the town of *Classis* to the ground, and in 751 their duke *Aistulf* banished *Eutychius*, the last exarch, and took possession of Ravenna. Shortly afterwards, however, it was retaken by *Pepin*, King of the Franks, and handed over to the pope, along with the whole of the former exarchate (755). The papal rule was at first entirely nominal, for the archbishops, who assumed the title of exarchs, also succeeded in making themselves masters of a great part of the Romagna. At a later period Ravenna was usually to be found on the side of the German emperors. In 1297 the Ghibelline *Polenta* family, of whom favourable mention is made by *Dante*, obtained the supreme power, and in 1318 they added also the title of duke. In 1441 Ravenna came into possession of the Venetians, under whom its prosperity materially improved; in 1550 it was conquered by *Pope Julius II.*; and in 1849, after the battle of Ravenna (p. 395), it was plundered by the victorious French army and

lost its prosperity for ever. Thenceforward until 1797, and again in 1815-60, it belonged to the *States of the Church*. In Aug., 1849, Garibaldi found refuge at Ravenna from the pursuing Austrians, while his wife Anita succumbed to the fatigues of the flight.

In the History of Early Christian Art of the 5-8th century, Ravenna is the most important place in Italy next to Rome. While most of the other Italian cities fell into decay after the barbarian invasion, Ravenna saw new and imposing structures rising in her midst at that period. The connection of Roman and Byzantine art may best be studied at Ravenna. Here, as at Constantinople, also formerly the centre of a brilliant architectural period, the traveller will observe how the capitals of the columns were gradually remodelled, and a new style of ornamentation introduced. Besides the basilicas there are also dome-structures, which form a link between Byzantium and some of the churches of N. Italy and the cathedral at Aix-la-Chapelle. The ancient BUILDINGS of Ravenna belong to three different periods, the first being that of Honorius and his sister Galla Placidia, 402-450 (*Cathedral, Sant' Agata, San Giovanni Evangelista, San Giovanni Battista, Mausoleum of Galla Placidia, Archiepiscopal Chapel, Baptistry of the Orthodox, and San Francesco*); the second a Gothic period from 493 to about 539 (*St. Martinus or Sant' Apollinare Nuovo, Spirito Santo, Baptistry of the Arians or Santa Maria in Cosmedin, and the Palace and Mausoleum of Theodoric*); and the third a Byzantine period from 539 onwards (*San Vitale and Sant' Apollinare in Classe*, both begun in the preceding period). The basilicas of Ravenna differ from the Roman in having their porticoes converted into a closed anterior structure, in possessing columns expressly designed for their object (by Byzantine architects in Istria) instead of being brought from other buildings, and in showing a consistent use of the round arch with corresponding articulation on the external walls (*Palace of Theodoric; Sant' Apollinare in Classe*). This last feature appears also in Diocletian's buildings at Salona. Round campanilli, detached from the churches, begin to appear in the 8th century. Transepts are wanting, as also was probably the case originally in most of the Roman basilicas. Notwithstanding the alterations of subsequent ages, and the raising of the pavements by several feet, which was rendered necessary by the gradually increasing elevation of the surrounding soil, those noble monuments of triumphant Christianity are profoundly impressive, and their effect is greatly enhanced by the stillness and solitude of the environs. — MOSAIC PAINTING was also extensively practised at Ravenna. The earlier symbolism (*Baptistry of the Orthodox, Mausoleum of Galla Placidia*) was gradually abandoned for the historical Christian style (*Sant' Apollinare Nuovo, San Vitale*), but at the same time the fidelity to nature became less and the designs became stiff and conventional. At this period, too, the costly but stiff costumes, and the ceremonial air of the Byzantine court, began to affect the designs, thus preparing the way for the later Byzantine style. — The traveller will also have an opportunity here of examining SARCOPHAGI, IVORY CARVING (*Throne of Archbp. Maximian, p. 387*), BRUCCO RELIEFS (*Baptistry of the Orthodox, p. 388*), and other works of the early Christian period, and thus obtain a very comprehensive review of the art products of the centuries preceding the Carlovingian era.

Lord Byron, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years here (June, 1819, to October, 1821; see p. 390).

From the station (Pl. G, 3, 4), in front of which rises a statue to the Italian patriot L. C. Farini, Dictator of the Emilia in 1860, we pass the Piazza Anita Garibaldi, with the church of San Giovanni Evangelista (p. 392) and a monument (by Zocchi; 1888) to the champions of Italian liberty, and crossing the Corso Giuseppe Garibaldi (to the right, Spirito Santo and the Baptistry of the Arians, p. 392), proceed straight on through the Via Farini to the PIAZZA

VITTORIO EMANUELE (Pl. D, 4), in the centre of the town. In front of the *Palazzo Municipale* (Pl. 30; built in 1681), in this piazza, rise two lofty columns of granite erected by the Venetians in 1489, bearing statues of SS. Apollinaris and Vitalis (1640). Adjoining is a colonnade of eight columns of granite, perhaps a fragment of the church of Sant' Andrea dei Goti, built by Theodoric the Great and pulled down in 1457. The king's monogram is discernible on the corner-column.

To the W. of this Piazza is the *Piazza Venti Settembre* (Pl. C, 4), with a granite column, erected in 1609. — The Via Gioacchino Rasponi leads hence to the S.W. to the *PIAZZA DEL DUOMO*, in which stand a granite column of 1605 and the —

Cathedral (Pl. C, 5) of *Sant' Orso*, or *Basilica Ursiana*, built in 1734-44 on the site of a church founded by Bishop Ursus (d. 396). The present building consists of nave and aisles with transept, surmounted by a dome above the crossing. The campanile and the (inaccessible) crypt are the only relics of the ancient church.

INTERIOR. 2nd Chapel on the right: sarcophagus of SS. Exuperantius and Maximianus (6th cent.). In the S. **TRANSSEPT** is the chapel of the Madonna del Sudore, built in 1630-59 and containing two early-Christian marble sarcophagi, said to be those of SS. Barbatian and Reginald. The Oratory contains a marble sarcophagus with the remains of nine bishops of early date; to the right the *Croce di Sant' Agnello*, a silver cross of the 6th cent. (frequently restored), with figures of 87 bishops and 8 archbishops (the reliefs in the centre of the 16th cent.). At the sides, choir-screen panels of the 6th cent. have been let into the floor. — In the **AMBULATORY**, on each side, are several marble slabs with figures of animals, birds, and fishes, dating from the 6th cent., being fragments of a pulpit ('ambo') erected by Archbishop Agnellus (556-569), with the inscription 'Servus Christi Agnellus episcopus hunc pyrgum fecit'. — The **SACRISTY** contains an *Easter Calendar* from 582 to 628, and the so-called 'Throne of Archbishop Maximian (548-552)', which, however, is more probably a throne presented by Pietro Orsello, Doge of Venice, to the Emp. Otho III. and brought by the latter to Ravenna in 1001 (comp. p. 386). The throne is adorned with reliefs in ivory, representing John the Baptist in the centre in front, the four Evangelists on the right and left, the history of Joseph (in ten graphic reliefs) at the sides, and the life of Christ on the back, in 5 (originally 16) scenes. The scenes are surrounded with 'Ornamentation (animals in rich foliage) distinctly influenced by miniature painting. Near it is an enamelled silver crucifix dating from 1868. In the lunette above the entrance to the sacristy, to the right, 'Elijah in the desert, fed by the angel, a fresco by Guido Reni. — The chapel of the Holy Sacrament (1812) in the N. **TRANSSEPT** contains the Shower of Manna, also by Guido Reni; the frescoes on the ceiling, Christ in glory, are by his pupils.

Adjoining the Cathedral is the —

***Baptistery of the Orthodox** (*Battistero degli Ortodossi*; Pl. 6, C 5), or *San Giovanni in Fonte*, an octagonal structure, with a cupola, constructed of clay-vessels. According to Corrado Ricci, this was originally part of a Roman bath, converted to Christian uses by Archbp. Neon (449-452). The building was restored in 1885-86.

The **INTERIOR**, the pavement of which has been raised nearly 10 ft., contains two arcades, one above the other. The cupola is decorated with 'Mosaics of the 6th cent. (partly restored), the best and most ancient at Ravenna, representing the Baptism of Christ (with a beard) with the river-god of the Jordan on a gold ground and the twelve Apostles on a blue

ground. Under these runs a broad frieze, on which, between the groups of light columns, are represented four altars with the open books of the gospels, and thrones with crosses. The upper arcades of the wall are adorned with sixteen figures of prophets (?), and architectonic enrichments, in stucco. On the lower section of the wall are admirable mosaics of gold festoons on a blue ground with statues of prophets (?) at the corners. The large font in white marble and porphyry is of the 16th cent., but its parapet is ancient. — In an adjoining recess is a Bacchic vase. — Custodian, *Via del Battistero* 2.

On the first floor of the *Archiepiscopal Palace* (Pl. C, 5), restored in the 16th cent., is the *Cappella di San Pier Crisologo* (p. 384), a square vaulted chamber of the 5th cent. (see 30-50 c.).

The vaulting is adorned with ancient *Mosaics*; in the arches, saints; in the centre, on the groining, four angels holding the monogram of Christ; under them the symbols of the four Evangelists; in the centre of the arch, Christ as a young man without beard. The Madonna and two saints over the altar were originally in the cathedral. — The *Sala Lapidaria*, or ante-room, contains ancient and early-medieval inscriptions, a Roman torso in porphyry, and a *Relief* with children, a fragment of the frieze of the temple of Neptune (p. 381). — The archiepiscopal *Archives* comprise about 11,000 documents on parchment.

On the right (No. 3), at the beginning of the *Via Alfredo Baccarini*, leading to the *Porta San Mamante*, is the *Accademia di Belle Arti* (Pl. D, 5), founded in 1827 (open 9-2; ring at the gate, 50 c.).

The *Picture Gallery* chiefly contains pictures by masters of the place, such as two Madonnas by *Niccolò Rondinelli*; a Crucifixion, Nativity, Descent from the Cross, and several portraits by *Luca Longhi* (1507-80); pictures by his son *Francesco*. The following may also be mentioned: *Vasari*, Descent from the Cross; *Cottignola*, Madonna and saints; *Guercino*, St. Romuald; *Al. Tiarini*, St. John; *C. Cignani*, St. Benedict. — Among the other contents of the Academy are a large ancient mosaic found at Sant' Apollinare in Classe in 1876; the *Monument* with recumbent statue of Guidarello Guidarelli, 'guerrier Ravennate' (d. 1501), by *Tullio Lombardo* (?); Endymion, by *Canova*; a bust of St. Apollinaris by *Thorvaldsen*; many casts from the antique.

In the same street, No. 5, is the secularised Camaldulensian monastery of *Classe*, built in 1515 et seq. by the monks of Sant' Apollinare in Classe Fuori. It now contains the *Municipal Collections* (*Biblioteca e Museo*; Pl. D, 6).

On the groundfloor is the *Museo Nazionale* (adm. on week-days 9-4.30, Sun. & holidays, 9-12, free; no catalogue).

We first enter the fine *Cloisters*, built by *Giulio Morelli* of Florence in the 17th cent., which contain Greek, Etruscan, Roman, and Byzantine inscriptions and fragments of Roman buildings and statues. E. Walk: 229. Relief representing the Apotheosis of Augustus, with the seated figure of Roma to the left and figures of Julius Caesar, Augustus, and Claudius; fragment of the same work, with procession of sacrificial animals. N. Walk: 64. Tomb-relief of the Longidiana family. — We now enter (to the right) the *Vestibule of the Refectory*, with a bust of Pope Innocent X. by *Bernini*. — In the *Refectory* are furniture, a collection of coins and medals, and a fresco of the Wedding at Cana, by *Luca* and *Franco Longhi* (1580).

In the *Corridor* leading to the church are remains of sarcophagi, inscriptions, and mosaics from the churches of Ravenna.

The old *Convent Church of San Romualdo*, restored by *Luca Danesi* in the baroque style in 1630, with its fine altars adorned with rare marbles, contains early-Christian, Byzantine, medieval, and Renaissance sculptures in marble: 581. Early Christian sarcophagus of the 5th cent., with reliefs (Daniel in the Lions' Den, Adoration of the Magi, Raising of Lazarus), afterwards used as the tomb of the Greek March Isaac (d. 641); 583. Early Christian sarcophagus-reliefs of the 5th cent. (Daniel and Lazarus; above,

Christ in the act of benediction); 651. *Ant. Braccio*, Seated figure of Pope Clement XII. (1788), transferred hither from the Piazza Vitt. Emanuele in 1867. The large porphyry basin was brought hither from the Mausoleum of Theodoric (p. 388). — Adjacent are small and tasteful *Closters*, brought from Santa Maria in Porto in 1868, and containing some terracottas.

The former *Sacristy* contains the main part of the collections. In the middle, Case 1. Parts of a Byzantine set of jewels, found in 1879 in the crypt of San Francesco; remains of a costly "Suit of gold armour, inlaid with Oriental garnets, probably Theodoric's, found in the Darsena in 1854; Case 2. Works in ivory. On the walls: embroidery, wood-carvings, bronzes, fine majolica, terracottas, etc. — A *Six Room* contains Egyptian, early Italic, and Roman antiquities.

On the first floor is the *Biblioteca Comunale* (admission daily, 10-2, except on Sundays and holidays), founded in 1707, containing 72,000 vols. (including 700 incunabula) and 1000 MSS. Among the latter are the celebrated MS. of *Aristophanes* of the 10th cent.; one of *Dante* of 1369, another by *Pietro di Dante*(?); letters of *Cicero* of the 15th cent.; commentary of *Benvenuto da Imola*; prayer-book of *Mary Stuart*, with miniatures; *Visitors' Book from the Tomb of Dante*. The rare editions include the *Decretals of Boniface VIII.*, printed by Fust at Mayence in 1465. Here also is shown the chest (re-discovered in 1865), in which the bones of Dante were preserved since 1677 (see p. 380).

Sant' Agata (Pl. D 6; entrance Via Mazzini 46), a basilica consisting of nave and aisles with an inner vestibule, dates originally from the 5th cent. but was almost entirely rebuilt, including the round campanile, in 1476-94. In 1893 it was restored in the original style. It contains beautiful antique marble columns and an ancient ambo, or pulpit, shaped like the hollowed drum of a column.

A little to the N. is the small Piazza Byron (Pl. D. 5), at the corner of which is the Hôtel Byron (Pl. 35), formerly the *Palazzo Rasponi*, occupied from June, 1819, to Oct., 1821, by *Lord Byron* (p. 386), as the memorial tablet records. A monument to *Garibaldi* was erected in the piazza in 1892.

San Francesco (Pl. 12; D, 5), formerly *S. Pietro Maggiore*, is said to have been founded by St. Petrus Chrysologus (p. 384), but is now entirely modernised (1793) with the exception of the tower and the crypt. It has belonged to the Franciscans since 1261.

The *Interior* consists of nave and aisles, with 22 columns of coloured marble. Unpleasing modern ceiling. At the entrance are several ancient tombstones; on the right that of *Ostasio da Polenta*, of 1398; on the left that of *Enrico Alfieri*, who died in 1405, at the age of 92, as general of the Franciscans, below which is a Christian sarcophagus of the 4th century. Then on the right the alleged sarcophagus of the bishop St. Liberius (374-378). The Cappella del Crocifisso, the 2nd on the right, contains two columns of Greek marble and handsome pilasters with capitals and ornamentation by *Pietro Lombardo* of Venice. At the end of the left aisle is the fine Renaissance monument of *Luffo Numai*, by *Tom. Flamberti* (1509). The crypt is borne by 22 columns.

Adjoining the church on the left is *Dante's Tomb* (Pl. 41; D, 5). The poet died at Ravenna, where he enjoyed the protection of Guido da Polenta, on 14th Sept., 1321, at the age of 56, and was temporarily interred in the narthex of the church of San Francesco.

In 1432 *Bernardo Bembo*, the Venetian governor (father of the celebrated Cardinal Bembo), caused the present mausoleum to be erected from designs by *Pietro Lombardo*, but it was practically rebuilt in 1780. It is a square structure with a dome, embellished with medallions of

the poet's teachers and patrons (Virgil, Brunetto Latini, Can Grande della Scala, and Guido da Polenta); opposite the entrance is a half-length relief of Dante, and below it a sarcophagus, a marble urn in which now contains the poet's remains. It bears an epitaph composed by *Bern. Canaccio* in 1357: —

*Jura Monarchiae, Superos, Phlegethonta lacusque
Lustrando cecini, voluerunt fata quousque,
Sed quia pars cessit maioribus hospita castris,
A(u)ctoremque suum petiit felicior astris,
Hic claudor Dantes, patris extorris ab oris,
Quem genuit parvi Florentia mater amoris.*

A marble slab opposite the tomb indicates the site of the house in which Guido da Polenta entertained the poet (1317). — To the right of the tomb is the so-called *Sepolcreto di Braccioforte*, a small court with eleven *Early Christian Sarcophagi*, some of which, however, were found elsewhere. The largest (4th cent.) has a representation of Christ between St. Peter and St. Paul, with the Annunciation and Visitation at the sides. The remains of Dante, which had been lost sight of in 1810, were rediscovered here in 1865.

SAN MICHELE IN AFRICISCO (Pl. 20, D 4; entrance, Via Rattazzi 7), erected in the 6th cent., is now destroyed with the exception of the apse and the campanile (15th cent.). — Near by is the *Torre Comunale* (Pl. 42; D, 3), a tower of the 11th or 12th cent., 130 ft. high.

SAN DOMENICO (Pl. C, 3, 4), a basilica founded in 1269 and rebuilt by *G. B. Contini* about 1700, is adorned with four paintings by *N. Rondinelli*. — In the Via Cura, to the S. of the Porta Adriana, is the picturesque church of *Santi Giovanni e Paolo* (Pl. B, 3, 4), of ancient foundation, but rebuilt by Dom. Barbiani in 1768; the lower part of the tower belonged to the original edifice. An ambo of 596 in the interior resembles that in the cathedral (p. 387).

***San Vitale** (Pl. C, 3) was erected under the superintendence of Julianus Argentarius by Archbp. Ecclesius (521-534) on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It was probably originally the court-church, and served as a model to Charlemagne for the cathedral of Aix-la-Chapelle. The church is octagonal (37½ yds. in diameter), with a choir, three-sided on the exterior, and round in the interior, added to it on the E. side. The vestibule adjoining the church obliquely on the W. side was originally flanked by two towers, of which that on the N. was pulled down in 1599, while that on the S. was replaced at an early date by a campanile, restored in 1688.

The interior, remodelled in 1580-40, was restored by *Corrado Ricci* in 1893-1900 and freed from inappropriate additions, with the exception of the baroque frescoes by *Serafino Barozzi* and others in the dome. It is divided by eight massive pillars into a central space and a surrounding ambulatory. Between the pillars are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round-arched lights. The lower parts of the pillars are still incrustated with their original coating of rare marble ('Africano'). The upper columns have capitals of several pieces, the lower columns fine trapezium-capitals (perhaps the earliest in Ravenna). The pavement has been raised about 2½ ft. in the course of centuries.

The CHORIR is adorned with admirable **Mosaics*, which are however inferior in style to those of earlier date in the Baptistery of the Orthodox (p. 387) and to those of the Mausoleum of Galla Placidia (see below): Christ enthroned on the globe, angels on both sides; on the right St. Vitalis, and on the left St. Ecclesius with the church itself. Below, (l.) Emp. Justinian with the Archbp. Maximian and attendants, and (r.) the Empress Theodora with the ladies of her court, both presenting offerings. Above these, under the windows, are represented Jerusalem (on the left) and Bethlehem (on the right). Above, on the side-walls, the four Evangelists sitting, beneath them, Jeremiah (on the left) and Isaiah (on the right) standing. On the left in the centre, the three angels entertained by Abraham, Sarah at the door, and sacrifice of Isaac. On the right, in the central scene, an altar with bread and wine; at the sides, the blood-sacrifice of Abel and the bloodless offering of Melchisedech. Beside it, Moses as a shepherd; above, Moses putting off his shoes before the burning bush. In the archway, busts of Christ (repainted), the Apostles, and SS. Gervasius and Protasius, sons of St. Vitalis. The beautiful *Altar* of translucent Oriental alabaster, intended to be illumined by lights placed within it, was reconstructed in 1898. — On the right, at the entrance to the choir, a **Greek Relief* from a frieze in a temple of Neptune, representing his throne with shells, trident, and genii; opposite to it, a modern copy.

In the AMBULATORY are placed two early-Christian sarcophagi. — At the N.W. angle are traces of the old winding-staircase that led to the Women's Gallery (*Matronaeum*) in the N. tower. The gallery, which is now reached by a modern staircase to the left of the choir, contains numerous sketches illustrating the latest restoration of the church.

The custodian of San Vitale keeps the key of the —

**Mausoleum of Galla Placidia* (Pl. 27; C, 2), now *Santi Nasario e Celso*, founded about 440 by that Empress (p. 386) beside the church of *Santa Croce*, the anterior half of which was pulled down in 1662. The church is in the form of a Latin cross, 49 ft. long, 41 ft. broad, with a dome.

The INTERIOR (restored in 1898), the pavement of which is about 5 ft. above the original level, is adorned with beautiful **Mosaics* of the 5th cent., on a dark blue ground: in the dome, a Latin cross between the symbols of the four Evangelists; in the four arches eight apostles, between whom are doves drinking out of a vase (resembling the celebrated mosaic at the Capitol); under the vaulting of the right and left transept are the other four apostles in gilded mosaic, beside them are stags at a spring. Over the door is **Christ* as a young shepherd, with long hair; opposite is the triumph of Christian faith, in which Christ (?) is committing to the flames an open book, probably heretical; the adjacent cabinet contains the gospels. — Behind is the large marble *Sarcophagus of Galla Placidia* (d. 450, gutted by fire in 1677), in which, according to a mediæval tradition, the Empress was interred in a sitting posture. The other marble sarcophagi (also empty) are said to be those of the emperors Honorius and Constantius III.

The church of *Santa Maria Maggiore* (Pl. 17; C, 3), founded by Archbp. Ecclesius (p. 390), was rebuilt in 1671, the only relics of the original church being the columns and the campanile.

San Giovanni Battista (Pl. D, 3; entrance Via Girol. Rossi), erected by *Baduarius* for Galla Placidia (?), was almost entirely rebuilt after 1683 by *Pietro Grossi*. The substructions of the tower and the interior columns belong to the original church.

In the N.E. corner of the town is the *Roeca di Brancalione* (Pl. F, 2), the old castle of Ravenna, built after 1457 by the Venetians and partially taken down in 1735.

The CORSO GIUSEPPE GARIBALDI (Pl. E, F, 2-6) leads to the N. to the Porta Serrata (see p. 393), and to the S. to —

Spirito Santo (Pl. E, 3, 4; entrance in the Via Paolo Costa), or *San Teodoro*, erected by Theodorik for the Arian bishops, but rebuilt in the 16th century. It is a flat-roofed basilica, with a vestibule at the W. entrance and a Renaissance portal, and is adorned with fourteen columns of coloured marble in the interior. In the 1st chapel on the left is an ancient marble pulpit. — The sacristan (in the house No. 8) also keeps the key of the adjacent Baptistery of the Arians, afterwards the oratory of *Santa Maria in Cosmedin*, but originally the octagonal hall of a Roman bathing-establishment.

The octagonal dome is adorned with *Mosaics* of the 6th cent. (freely restored). in the centre, Baptism of Christ; on the left, the river-god of the Jordan, surrounded by the Apostles. The present pavement is about 7 ft. above the original level. Several Arian crosses are built into the walls of the Casa di Droedone, the adjoining house on the left.

In the Piazza Anita Garibaldi (p. 386) is the church of —

San Giovanni Evangelista (Pl. F, 4), erected in 424 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, but almost wholly rebuilt in 1747, except the tower. The court in front has retained the form of the ancient atrium. Above the beautiful portal of the latter (1316) are reliefs in allusion to the foundation of the church.

The INTERIOR (if closed, knock at the door), with its unpleasing barrel vaulting, consists of nave and aisles borne by twenty-four antique columns. The pavement has been raised by about 6 ft. The vaulting of the 4th chapel on the left is adorned with frescoes of the four Evangelists, with their symbols above them, and the four fathers of the church, SS. Gregory, Ambrose, Augustine, and Jerome, by *Giotto* (who had come to Ravenna between 1317 and 1320 on a visit to his friend Dante). In the closed chapel of St. Bartholomew (left of choir) are remains of a rude *Mosaic Pavement* of 1218, representing scenes from the Third Crusade.

***San' Apollinare Nuovo** (Pl. E, 4, 5), a basilica erected after 500 by Theodorik the Great as an Arian cathedral (*St. Martinus in Coelo aureo*), was in 560 converted by the Archbishop St. Agnellus into a Roman Catholic church. It has borne its present name since the 8th or 9th century. The campanile is old. The atrium and apse were removed in the 16th cent., but the nave still affords the rare spectacle of a well-preserved interior decoration of the early-Christian period. The ceiling, however, was modernized in 1611.

The INTERIOR contains twenty-four marble columns brought from Constantinople. On the right is an ancient ambo. The walls of the nave are adorned with interesting **Mosaics* of the 6th cent., partly of the Arian, and partly of the Rom. Cath. period, afterwards frequently restored (most recently in 1868-69): on the left the town of Classe with its Roman buildings, the sea and ships, twenty-two virgins with the Magi (the E. half badly restored); on the right is the city of Ravenna with its churches and the palace of Theodorik, and twenty-six saints with wreaths approaching Christ enthroned between angels (a group which has also been freely restored). These last mosaics betray a tendency to the showy style of the later period, but the 16 single figures of the teachers of the church above them, between the windows, are executed in a more independent and pleasing manner. Above the windows, on the upper part of the wall, on each side, are thirteen interesting compositions from the New Testament.

On the left, the sayings and miracles of Christ (without a beard); on the right, the history of the Passion from the Last Supper to the Resurrection (Christ with a beard). The omission of the Crucifixion itself points to the origin of these mosaics at an early period when representations of the kind were abhorred. — The last chapel (*Cappella delle Reliquie*) on the left, in which the marble lining of the walls still remains, contains an ancient marble episcopal throne, broken marble screens which belonged to the ambo of the nave, and on the wall a portrait of Justinian in mosaic, restored in 1863. At the altar are four porphyry columns from the ancient ciborium.

At the corner of the Via Alberoni, a few paces to the S. of S. Apollinare Nuovo, some remains of the **Palace of Theodoric** (Pl. 39; E, 5) are still extant, unless indeed, as is possible, these date from an addition erected in the time of the exarchs.

The remains include a narrow façade with round-arched blind arcades and with a central niche (exedra) in the upper story (disengaged in 1898 and at the same time freely restored), a colonnade in two stories, the bases of two round towers, etc. (key kept by the sacristan of S. Apollinare; fee 30-50 c.). — The palace was plundered by Belisarius in 539, and in 784 its treasures of art and most of its columns were removed to Aix-la-Chapelle by Charlemagne. The palace and its gardens extended E to the Viale Pallavicino, and down to 1098 the sea adjoined it at the back. The massive principal tower was standing until 1295.

Still farther to the S. is **Santa Maria in Porto** (Pl. F, 6), erected in 1553 from the remnants of San Lorenzo in Cesarea (p. 385), and restored in 1895-96. The façade dates from 1784. The church consists of nave and aisles with transept and an octagonal dome, the roof borne by columns and pillars placed alternately. The choir contains an ancient vase in porphyry. In the N. transept is a Byzantine marble relief of the Virgin (8th cent. ?). — The adjacent **Monastery**, now a barrack, has two handsome Renaissance cloisters (16th cent.). — In the *Ippodromo*, behind the church, a fragment of the town-wall (6th cent.) is preserved.

About $\frac{1}{2}$ M. to the E. of the *Porta Serrata* (Pl. D, E, 1; p. 392), beyond the railway, is the **Mausoleum of Theodoric the Great** (Pl. G, 1; fee 30-50 c.), or *Santa Maria della Rotonda*, as it was called after the remains of the heretic were scattered and the church became a Roman Catholic place of worship. In the middle ages it was the church of the adjoining Benedictine monastery and the Pantheon of Ravenna, but it was disengaged again from the surrounding buildings in 1719. Probably erected by Theodoric himself (about 520), it is a two-storied structure of decagonal shape in the style of the ancient Roman tombs, and the flat dome, 36 ft. in diameter, consists of a single huge block of Istrian rock, which is said to weigh 470 tons. Some remains of the colonnade which encircled the somewhat retreating upper story are now preserved in the interior. The substructure long lay half under water; the upper part is approached by a double staircase of marble (1774).

About $\frac{2}{3}$ M. to the N.E. of the rail. station, on the Canale Corsini (p. 385) and at the beginning of the Pineta (p. 395), is the **Cimitero Monumentale**, laid out since 1879 (see monuments).

About 2 M. from the *Porta Nuova* (Pl. F, 7), and not far from the ancient harbour of Ravenna, which has been entirely silted up since the 18th cent., is the church of *Santa Maria in Porto Fuori*, a basilica with open roof, erected by the Blessed Pietro degli Onesti ('Pietro il Peccatore') in 1096 et seq. The left aisle contains an ancient Christian sarcophagus with the bones of the founder (d. 1119). The choir and the adjacent chapels contain beautiful frescoes by masters of the Rimini school (13-14th cent.). The massive substructures of the lofty square campanile are said to have belonged to an old lighthouse (*faro*). The church is mentioned by Dante (*Paradiso* xxi, 123).

No traveller should quit Ravenna without visiting the church of *SANT' APOLLINARE IN CLASSE*, situated 3 M. to the S.E. of the *Porta Nuova*. This may be done either by carriage (with one horse, there and back, about 3-4 fr.; comp. p. 384), or by the railway between Ravenna and Rimini, or by the steam-tramway mentioned at p. 385 (trains stop at *Classe* between June 1st and Sept. 30th only; fares 60, 45, 35 c.). About halfway, both the road and the railway cross the united rivers (*Fiumi Uniti*) *Ronco* and *Montone*.

**Sant' Apollinare in Classe Fuori*, erected under Archbishop Ursicinus (535-88) by *Julianus Argentarius* ('the treasurer') outside the gates of *Classis*, was consecrated in 549 by St. Maximian, afterwards belonged for a long period to a Camaldulensian monastery (comp. p. 385), and was restored in 1779. This is the largest of the basilicas still existing at Ravenna. It consists of a nave and aisles, with a vestibule at the W. end, and a handsome round campanile. The exterior exhibits traces of an attempt to relieve the surfaces of the walls with indications of pilasters and arches. (For unlocking the doors, 50 c.)

The spacious INTERIOR (now almost destitute of colour) rests on twenty-four cipollino columns, and has an open roof added in the middle ages. The walls of the *Nave* and *Aisles*, which were stripped of their marble panelling by Sigismondo Malatesta in 1449, have been adorned since the 18th cent. with portraits of bishops and archbishops of Ravenna, an unbroken series of 130, from the first successor of St. Apollinaris, who suffered martyrdom in 74 under Vespasian, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops (5-8th cent.). A niche in the right aisle probably once contained the remains of St. Apollinaris. In the left aisle is an inscription relating to the penance performed here by Emp. Otto III. at the instigation of St. Romuald. Farther on is an ancient capital used as a holy water basin. At the end of the aisle is a tabernacle of the 9th cent., with an altar of the 15th century. — The *NAVE* contains a marble altar, in the ancient fashion, said to have been erected by St. Maximianus. — The *CHURCH* (12th cent.), a kind of corridor in which the remains of St. Apollinaris were deposited in 1173, is sometimes under water. The bronze window-grating, seen from without, is ancient. — Above the crypt is the broad flight of steps (restored in 1728) leading to the *TRISUNA*, with the high-altar. The modern canopy of the latter is borne by four ancient columns of black and white Oriental marble. The two ends of the choir-bench terminate in the episcopal throne of St. Damianus (688-705), which has been sawn through. The dome of the tribuna is adorned with well-preserved *Mosaics* of the 6th and 7th cent.: in the centre, a large cross on a blue ground with gilded stars, with the Transfiguration, at the sides, Moses and Elias, below whom

is St. Apollinaris preaching to his flock; below, on the right, are the sacrifices of Abel, Melchisedech, and Abraham; on the left, the three brothers Constantine IV., Heraclius, and Tiberius, bestowing privileges on Archbishop Reparatus (ca. 671-77); between them are the four archbishops Ursicinus, St. Ursus, St. Severus, and Ecclesius. — The ROOD ARCH is also embellished with mosaics: in the centre a bust of Christ, at the sides the symbolical figures of the Evangelists, and below them twelve apostles (symbolized as sheep) hastening to Christ from the towns of Jerusalem and Bethlehem.

The celebrated *Pine Forest of Ravenna*, or *La Pineta*, which existed in the time of Odoacer and has been extolled by Dante, Boccaccio, Dryden, and Byron, begins about $1\frac{3}{4}$ M. beyond the church of S. Apollinare (cab there and back 6 fr.). The severe winter of 1879-80 and a conflagration seriously injured it, but new trees have been planted.

About 2 M. to the S. of Ravenna, on the bank of the Ronco, rises the *Colonna di Gaston de Foix*, erected in 1557, a memorial of the victory gained on 11th April, 1512, by the united armies of Louis XII. of France and Duke Alphonso I. of Ferrara (at which the poet Ariosto was present) over the Spanish troops and those of Pope Julius II. At the moment when the victory was decided, the brave *Gaston de Foix* fell (p. 181).

Trajan built an *Aqueduct* to supply Ravenna with water from the mountains near (20 M.) Teodorano. Some remains of this structure, which was restored by Theodoric, may be seen in dry weather in the bed of the Ronco at *San Bartolomeo*, a little above Ravenna.

Railway from Ravenna to Ferrara, see p. 381; to *Rimini*, see *Baselder's Central Italy*.

54. From Ravenna (or Bologna) to Florence via Faenza.

84½ M. RAILWAY in 5½ hrs. (fares 17 fr. 65, 12 fr. 40, 7 fr. 95 c.). Carriages are changed at Castel Bolognese and Faenza, and the first morning train is the only one that makes direct connection.

From Ravenna or Bologna to (26 M.) *Castel Bolognese*, see p. 384.

31 M. *Faenza* (110 ft.; *Corona*, R. 1-2 fr.; *Vittoria*), the *Faventia* of the ancient Boli, a pleasant town with 39,757 inhab., on the *Lamone* (the ancient *Anemo*), has given its name to a kind of majolica (fayence), the manufacture of which was at its zenith in the 15th and 16th cent. and has recently been again receiving attention.

The spacious *Piazza Vittorio Emanuele* is surrounded by the *Torre dell' Orologio*, the *Palazzo del Comune*, and the fine CATHEDRAL OF SAN COSTANZO. The latter, a basilica with nave and aisles, was begun in 1474 by *Giuliano da Majano* of Florence, and contains the tomb of St. Savinus, by *Benedetto da Majano* (1472).

The *Via Severoli* leads to the right from the S.W. angle of the piazza to the secularized convent of *Santa Maria dell' Angelo*, on the first floor of which is the municipal PINACOTHECA, with some good paintings, chiefly by artists of the Romagna, a few sculptures, and some fine majolica. The sculptures include a colossal group of the Virgin and the two SS. John, by *Ant. Begarelli*, a wooden statue of St. Jerome, by *Donatello*, and a marble bust of John the Baptist, probably by *Ant. Rossellino*.

From *Faenza* to *Ancona*, see *Baselder's Central Italy*.

The RAILWAY TO FLORENCE describes a wide curve round Faenza, and by means of a short tunnel passes from the plain into the broad valley of the *Lamone* (p. 395), which it continues to ascend, frequently crossing the stream, to the ridge of the Apennines.

40 M. *Brisighella* (375 ft.), a pleasant town with 13,815 inhab., situated, with its pretty villas, on the left bank of the river on a mountain-slope crowned with a castle. — 42½ M. *Fognano*. We traverse three tunnels.

At (53 M.) *Marradi* (1045 ft.) the mountains approach nearer to each other. On the conical mountain-peak to the right is a ruined castle. We now cross to the right bank, but recross the stream by a lofty viaduct, and traverse six tunnels more. 56 M. *Fantino-Palazzuolo*.

Beyond (59 M.) *Crespino*, we enter the main tunnel of the line (2½ M. long; 5 min. transit), which pierces the ridge of the Apennines. The highest point of the line (1890 ft.) is reached in its middle. The line now rapidly descends and the long *Monsagnano Tunnel* (1¼ M.) brings us to the narrow, mountain-enclosed valley of the *Rozzolo*, which we soon quit by another series of tunnels to enter the valley of the *Elsa* at the church of *Madonna dei Tre Fiumi*.

Beyond (67½ M.) *Ronta* the train leaves the valley of the *Elsa*, and runs through a fertile hilly district to (70½ M.) *Panicaglia*. The beds of several torrents are spanned by large bridges and viaducts.

72½ M. *Borgio San Lorenzo* (605 ft.; *Alb. del Sole*) is the chief place (14,784 inhab.) in the *Mugello*, a beautiful wide valley, enclosed by lofty mountains, on the W. slope of the Central Apennines. The valley is watered by the *Sieve*, which joins the Arno at Pontassieve (p. 530).

The train crosses the stream a little before reaching (76½ M.) *San Piero a Sieve*, and then, following the monotonous valley of the *Carza*, ascends the S.W. longitudinal chain of the Apennines, which culminates in the *Monte Giovi* (3255 ft.) and the *Monte Morello* (3085 ft.; p. 528). After traversing two tunnels, we reach (80 M.) *Vaglia*, on the highroad from Bologna to Florence (p. 382). Ascent of the Monte Morello, see p. 528; of the Monte Senario, p. 529. — Three more short tunnels. To the left we catch a momentary glimpse of the *Monte Senario*, with its convent (p. 529).

A tunnel, 2¼ M. in length, now pierces the E. spur of the Monte Morello; and beyond another short tunnel we reach (85 M.) *Montorsoli* (p. 529). — Four more tunnels. To the right is a view of the valley of the *Mugnone*, with the lower part of the railway; in the distance, Florence and its hills. We cross the *Mugnone* to —

89 M. *Le Caldine*, on the left bank. Below the station the valley contracts between the hills of *Montetnaidi*, on the right, and *Fiesole* (p. 527), on the left. Two tunnels. We finally descend the right bank of the *Mugnone* to the well-tilled valley of the Arno.

94½ M. *Florence*, see p. 431.

VII. Tuscany.

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Tuscany, which covers an area of 9287 sq. M., and contains 2,226,200 inhab., is divided into eight provinces of very different sizes; viz. *Massa-Carrara*, 687 sq. M. in area, long an independent duchy and afterwards united with Modena down to 1859; *Lucca*, 575 sq. M. in area, also long independent, but incorporated with the duchy of Parma from 1814 to 1847; *Florence*, the largest province, 2287 sq. M. in area; *Leghorn*, the smallest, about 128 sq. M. in area; and *Pisa*, *Arezzo*, *Siena*, and *Grosseto*. The density of the population, too, varies greatly in different parts of the country. In the province of Lucca there are about 431 inhab. to the square mile, in Florence 295, in Siena 127, and in Grosseto not more than 57. With the exception of the coast-districts and the valleys, the country is hilly, and intersected by the spurs and ramifications of the *Sub-Apennines*. The N. part, adjoining the *Arno*, is most fertile, the plains and slopes of the hills being richly cultivated. A strong contrast to this smiling region is presented by the marshy coast district below Leghorn, where malarial fevers have wielded their destructive sway since the depopulation which took place in the middle ages. The soil of the inland hill country is also poor, but some compensation is afforded for this by its copper and other mines. Tuscany, indeed, possesses greater mineral wealth than any other part of Italy, and to this circumstance is due the fact that it was earlier civilised than the rest of the peninsula.

Tuscany still retains the name of its first inhabitants, the *Tusci* or *Etrusci* (Greek *Tyrrhenians*). The excellent iron of Elba and the rich copper mines of Volterra afforded them materials for establishing thriving industries, the products of which were in demand far and wide at an

early period, as for example at Athens and in Germany, where numerous discoveries of ancient Etruscan iron-work have been made. The art of navigation was simultaneously developed. The earliest naval battle in the western part of the Mediterranean handed down by tradition (about B.C. 537), was fought between the Greeks and Etruscans for the possession of Corsica, and resulted in the victory of the latter, who thus obtained supremacy over the sea still known as the Tyrrhenian. The *League of the Etruscan Towns*, which extended from the foot of the Alps to the Bay of Naples, was also instrumental in promoting civilisation, as it was the means of diffusing a knowledge of writing, as well as of the mechanical arts, and to some extent influenced even Latium and Rome itself. The Etruscan Museum at Florence first affords us an opportunity of becoming acquainted with the artistic products of this ancient people in bronze and earthenware, and obtaining an insight into their gloomy and realistic disposition. At Fiesole our attention will then be directed to the huge stone structures erected by the Etruscans to defend their frontier against the predatory Ligurians of the Apennines. The connection between antiquity and modern times is not very apparent in this part of the country, as the classic soil of Etruria lies somewhat to the S. of the limits prescribed to the present Handbook. None of the twelve great cities which divided among them the supremacy over the whole country lay on the Arno; and the beautiful valleys which now delight the eye of the traveller, being exposed to the continual incursions of the Ligurians, were marshy and desolate down to the 3rd cent. B. C., and did not prosper till the time of the Romans. The history of the ancient Etruscans may nevertheless appropriately be kept in view. If Florence forcibly reminds the visitor at every step that modern Italy owes its noblest aspirations and richest intellectual inheritance to this city and this land, the student of history will be interested in remembering that the same office of disseminating civilisation among their compatriots was performed by the Etruscans 2000 years before the modern development of the country.

The power of the ancient Etruscans attained its zenith in the 6th cent. B.C.; but owing to the want of political coherence in their widely ramified confederation, they were unable permanently to maintain their supremacy. As the whole of N. Italy had been conquered by the Celts, and Campania by the Samnites (in 424), so the Romans and Latins from the lower Tiber gradually encroached on Etruria, and after protracted struggles wrested city after city from the confederation. In the 3rd cent. the entire country thus became subject to the authority of Rome. By the establishment of numerous colonies, and abundant grants of the Roman citizenship, the country was gradually Latinised, and the Etruscan language, which has been handed down to us in several thousand still undeciphered inscriptions, was superseded by Latin. Some of the peculiarities of the Tuscan dialect, such as the slight aspiration of the *c* before *a* (*chasa* for *casa*), are thought to be referable to the old language of the country, but this is matter of mere conjecture. The traveller acquainted with Italian will have little difficulty in understanding the people of the country, as the modern written Italian language (*lingua vulgaris*, *vulgare latinum*, *lingua toscana*) is mainly derived from the dialects of Central Italy, and particularly that of Tuscany. This language is proved to have been used as early as the 10th cent. by the educated classes, as well as Latin, but Dante and the great Tuscan poets and prose writers were the first to give it grammatical regularity and precision. Though closely allied with the popular dialect, it is by no means identical with it; 'l'italiana è lingua letteraria, fu scritta sempre e non mai parlata' (*Fiesole*).

During the later imperial epoch the country formed the province of *Fusole*, and was afterwards a Frankish county under the same name. The extensive domains enjoyed by the countess *Matilda*, the friend of Pope Gregory VII., were dismembered after her death (1115), even before which municipal liberty had begun to spring up in the towns. Among the rival communities *Fies*, owing to its situation, attained the greatest maritime power, and like Milan, Venice, and Genoa, seemed destined to form the centre of a new state. In the 11th, 12th, and 13th centuries it

was by far the most important of the Tuscan cities, and while the citizens were commemorating their victories by the erection of imposing buildings, Florence had hardly begun to exist. Florence was first indebted for its progress to the fact that it lay on the great route from the north to Rome, and commanded the passage of the Arno. Under Otto the Great many German knights settled here, and at a later period several noble families traced their origin from German ancestors. The enterprising citizens soon conquered the central and upper part of the valley of the Arno, which the situation of their town enabled them to do, and their arms were afterwards attended with farther successes. 'While the rest of Italy was gradually suffering dismemberment and throwing off the trammels of its earlier traditions, Florence was still quietly developing her resources, and was thus soon enabled to take possession of the inheritance of the earlier culture achieved by other towns. After her extensive commerce had in a great measure raised her above the narrow aims of her ancient life, she began to suffer, like the rest of Italy, from the dissensions of a number of wild factions, but the more earnest character of the citizens enabled them more effectually to grapple with these difficulties. Florence may be said to resemble a man of unusual strength, whose physical development has been but tardy; and thus it was that she became the mistress of Tuscany'. (Leo). In 1350, among her other acquisitions, Florence gained possession of *Prato*, in 1351 of *Pistoja*, in 1405 of *Pisa*, in 1410 of *Cortona*, and in 1424 of the harbour of *Leghorn*. When at length the free constitutions of the greater part of Italy were superseded by principalities, Florence did not escape the general fate, but the change took place in the most favourable manner possible. Among all the Italian dynasties by far the first in rank was that of the *Medici*, not only owing to their munificent patronage of art and science, but to their prudent administration, their endeavours to improve the lower classes, and their care for agriculture, commerce, and the material interests of their subjects. At a later period their example was followed by the princes of *Lorraine*, and down to the present time Tuscany has enjoyed the enviable lot of being the most enlightened and civilised, and the best-governed state in Italy. The fact that Tuscany unreservedly participated in the national aspirations for unity and freedom, and voluntarily recognised the hegemony of a comparatively distant and unsympathetic section of the Italian race, affords the strongest possible evidence of the earnestness of that remarkable revolution which led to the unity of Italy.

In 1680, with the aid of the arms of Emperor Charles V., the dynasty of the *Medici* was firmly established in the sovereignty of Florence. The wise Duke *Cosimo I.* (1567-74) extended his dominions considerably, particularly by the acquisition of *Siena* in 1557, which was ceded to him by the emperor. In 1569 he obtained from Pope Pius V., instead of the coveted title of King, that of Grand Duke (*granduca*) of Florence. He abdicated in favour of his son *Francesco* (1574-87). *Francesco* was succeeded by his brother *Ferdinand I.* (1587-1609), who had previously been a cardinal. *Cosimo II.* (1609-21), the son of the latter, *Ferdinand II.* (1621-70), and *Cosimo III.* (1670-1723) were the next princes. With *Giovanni Gaston*, who died in 1777, the house of *Medici* became extinct. In the wars between Austria and Spain, the two great powers to which Italy was subject, Tuscany formed one of the principal objects of contention, but eventually fell to the share of the former. The emperor annexed the country as a vacant fief, and conferred it on the husband of his daughter *Maria Theresia*, the Duke *Francis Stephen of Lorraine* (1787-85), who by the Peace of Vienna (1785) renounced his native principality of Lorraine in return. In 1745 he ascended the throne of Austria as *Francis I.*, and in 1788 established Tuscany as an appanage of the second sons of the emperors, in order to prevent its being governed in future as one of the immediate dominions of Austria. He was succeeded in 1785 by the Grand Duke *Leopold*, who reigned on the same enlightened principles as his brother *Joseph II.*, and was an active reformer in the administrative, judicial, educational, and ecclesiastical departments. In consequence of the death of *Joseph II.*

in 1790, Leopold was summoned to the throne of Austria, and his departure proved a severe loss to the duchy. His son the *Grand Duke Ferdinand III.* was obliged to renounce Tuscany by the Peace of Lunéville (1801), for which he received by way of compensation the Archbishopric of Salzburg, and afterwards Wurzburg. Under the name of *Republic*, and afterwards *Kingdom of Etruria*, the country continued to enjoy ostensible independence down to 1807, when it was incorporated with France. In 1814 Ferdinand II. was reinstated, and in 1824 he was succeeded by his son *Leopold II.* (d. 1870), who was first banished by the revolution of 1849, and finally by that of 1869. By the plebiscite of 16th March, 1860, Tuscany was united to the Kingdom of Italy, then in course of formation.

55. From (*Genoa*) Leghorn to Florence *viâ* Pisa and Empoli.

STEAMBOAT FROM GENOA TO LEGHORN (and vice versâ) daily (*Navigazione Generale Italiana, Florio-Rubattino*) in 8-9 hrs. (fares 15 fr. or 10 fr.). Office at Genoa, see p. 89; at Leghorn, in the Piazza Micheli, near the harbour. — Embarkation or landing at *Genoa*, see p. 87. At *Leghorn* to or from the Porto Nuovo 1 fr., or with ordinary luggage 1½ fr.; to or from the Porto Vecchio ½ fr., or with luggage 1 fr. (comp. p. xviii).

RAILWAY from Genoa to Leghorn *viâ* Pisa, see R. 18 and p. 402; from Leghorn to Rome, see *Baedeker's Central Italy*.

Leghorn. — **Hotels.** On the shore, in the Viale Regina Margherita (Pl. B, 3-7): ***GRAND HOTEL** (formerly *Hôt. Anglo-Américain et du Nord*), with lift and electric light, R. from 4¼, B. 1½, déj. 8, D 5, pens. 12, omn. 1 fr. — In the town: ***HÔT. D'ANGLETERRE CAMPARI**, Via Vittorio Emanuele 30, R. from 3, B. 1, omn. 1 fr.; ***GIAPPONE**, same street, No. 59, R. 3 fr., omn. 80 c., these two with lifts, electric light, and good trattorie; **FALCONE e PATRIA**, No. 62; **BASTIA**, No. 19, these two in the Italian style, with trattorie.

Cafés. *Posta*, Via Vitt. Emanuele; *Vittoria*, Piazza Vitt. Emanuele. — **Restaurants.** **Campari*, **Giappone*, see above; *Tazza d'Oro*, Via Vitt. Emanuele. — *Birrerie* (p. xxiii). *Gambrines*, Via Larderel 27; *Monaco*, Via Vitt. Emanuele 24.

Post & Telegraph Office (Pl. 28; D, 2), at the corner of the Via Vitt. Emanuele and Piazza Carlo Alberto.

Cabs. To or from the station 1, at night 1½ fr., trunk 40, hand-bag 10 c.; per drive in the town 1 fr., at night 1 fr. 20 c.; per hr. 1 fr. 50 c., each additional ½ hr. 75 c., at night 2 or 1 fr. Night-fares are charged between one hour after sunset and 6 or (from 1st Oct. to 31st March) 6 a.m.

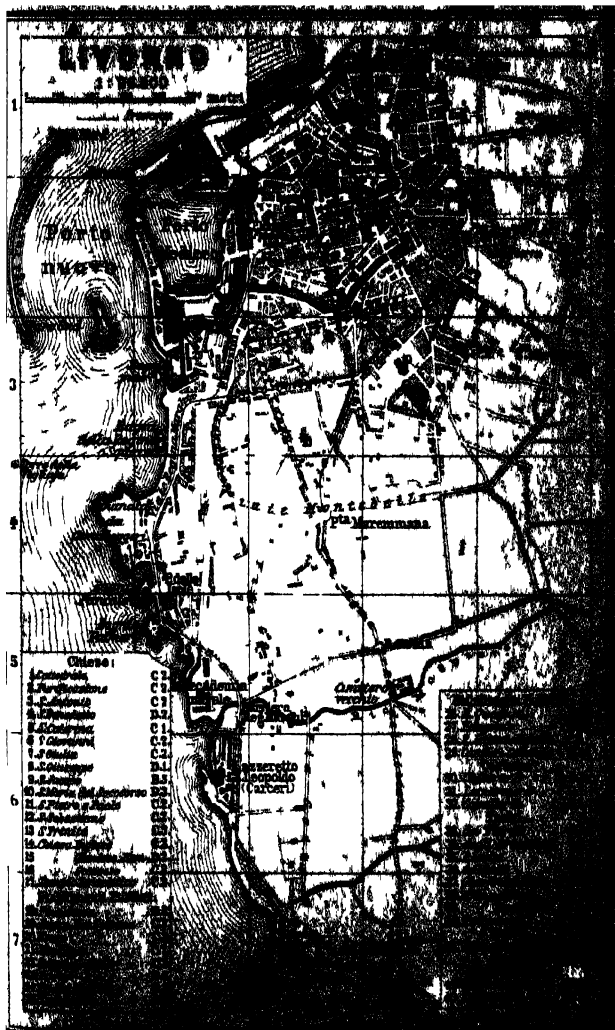
Electric Tramways from the station (Pl. D, 1) through several streets of the town, along the Viale Regina Margherita (Pl. B, 8-7), and past the sea-baths, to *Ardenza* (Pl. C, 7; 85 c.) and *Antignano* (p. 402).

Sea Baths. **Pancaldi*, *Squares*, *Rombolno*, *Ferrari*, *Ardenza*, *Antignano*, and others, all in the Viale Regina Margherita and well fitted up, with cafés and view-terraces. — **Warm Baths.** *Pancaldi*; *Ferrari*, Via Venti Settembre 15; in the town, *Cappellini*, Via dello Spalto 2.

Theatres. *Teatro Goldoni* (Pl. 86; D, 2); *Politeama Livornese* (Pl. 40; C, 2), etc. — *Giardino Eden* (Pl. 41; A, B, 4), a popular evening-resort, in summer only, with an open-air theatre, roller-skating-rink, etc.

Consuls. American, *Mr. James A. Smith*; British, *Mr. M. Carmichael*. **Bankers.** *Banca Commerciale Italiana*, *Banca Tirrena*, both in the Via Vitt. Emanuele; *Rignano*, Via Vitt. Emanuele 29; *Saul Salmon e Figlio*, same street, No. 4. — **Money Changer:** *Marrinighi*, Via Vitt. Emanuele 4.

Goods Agents. *Fremura*, Via Borra 7; *Boncompagni*, Via degli Avvalorati. **Physicians.** *Dr. Pellegrini*, Piazza dei Legnami 3; *Dr. Casuso*, Piazza Magenta 9 (both speak English). — **Dentist.** *Mr. W. E. Barnes* (Amer.), Via degli Scali degli Olandesi 2. — **Druggists:** *Che. Jacchia*, Piazza Cavotti. **English Church** (Pl. 14; C, 3), Via degli Etili 9; service at 11. **Osplein, Rev. Ernest Lloyd Gardner**, Villa della Officina Inglese. — **Scottish Church** (Pl. 18; C, 3), Via degli Etili 8 (at 11 and 6, in winter 11 and 3).



Leghorn (Ital. *Livorno*, French *Livourne*), which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), now the capital of a province, the seat of the Royal Marine Academy, and the most important commercial place in Italy after Genoa, is indebted for its size and importance to the Medici, who invited hither the oppressed and discontented from all parts of the continent, as, for example Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles, who were anxious to escape from the perils of civil war. Montesquieu consequently calls Leghorn 'the masterpiece of the dynasty of the Medici'. The town is uncompromisingly modern and has no important monuments of art. The population amounts to 96,528 (many Jews), exclusive of a fluctuating sea-faring community of fully 3000. Leghorn carries on a brisk trade with the Levant in cotton, wool, and unbleached silk, and with the Black Sea in grain and petroleum. The most important industrial establishments are the ship-building yard of the Brothers Orlando (p. 402), the *Metalurgia Italiana* (a large iron-foundry), the large glass-works in Torretta (the N. suburb), the porcelain-factories, and the oil-mills. The town is intersected by canals, and connected by a navigable canal with the Arno, which flows into the Mediterranean 9 M. to the N.

To obtain a rapid survey of the town, the following route may be followed. From the station (Pl. D, 1) we follow the tramway-line and where it forks, take the Via Garibaldi, to the right, which runs past the Piazza Garibaldi (with a *Monument to Garibaldi* by A. Rivalta, erected in 1889) to the Piazza CARLO ALBERTO (Pl. D, 2), adorned with colossal *Statues of Ferdinand III.* (d. 1824) and *Leopold II.* (d. 1870), the last grand-dukes of Tuscany. The inscriptions on these last two monuments were altered in 1860.

Thence we follow the principal street of Leghorn, the VIA VITTORIO EMANUELE (Pl. D, C, 2), which is rich in shops. Immediately to the left, Piazza Guerrazzi No. 4, is the small *Pinacoteca* (entr. on the 2nd floor; open on week-days, 10-4, 50 c.; Sun., 11-3, free), containing a few unimportant pictures, a cabinet of coins, and miscellaneous antiquities. — The street intersects the spacious Piazza Vittorio Emanuele (Pl. C, 2), in which is an equestrian *Statue of Victor Emmanuel II.*, by Rivalta, erected in 1892. On the S. side of this piazza is the *Cathedral* (Pl. 1), on the N. are the *Municipio* (Pl. 21) and the *Exchange* (Pl. 20), and on the W. is the *Prefecture* (Pl. 24), in what was the Palazzo Granducale. — In the quarter of the city to the S. are the handsome *Synagogue* (Pl. 17; C, 2), founded in 1581 and dating in its present form from 1608, and the Piazza Cavour (Pl. C, 2, 3), with a marble *Statue of Cavour*, by V. Cerri. Opposite the Synagogue is the house in which Sir Moses Montefiore (d. 1885) was born.

The Via Vitt. Emanuele ends at the HARBOUR and the Piazza Micheli, beside a *Statue of the Grand-Duke Ferdinand I.* (Pl. C, 2),

by *Giov. dall' Opera*, with four Turkish slaves ('I quattro Mori') in bronze by *Pietro Tacca*. The harbour consists of the inner harbour (*Porto Vecchio*, or *Mediceo*), too shallow to admit vessels of large tonnage, and the *Porto Nuovo*, constructed from 1854 onwards, protected from the open sea by a semicircular mole. An excursion by boat will be found pleasant in fine weather (1-1½ fr. per hr., bargain necessary). The platform of the lighthouses (*Faro*; Pl. A, 1, and A, 3) on the outer mole affords a good survey of the town and the sea, with the islands of Elba, Gorgona, and Capraja. — The old *Protestant Cemetery*, adjoining the English Church (p. 400), contains the graves of *Tobias Smollett* (d. 1771) and *Francis Horner* (d. 1817).

Pleasant grounds lie to the S. of the town, with the sea-bathing establishments mentioned at p. 400 (electric tramway, p. 400). From the *Piazza Micheli* (p. 401) we traverse the *Piazza Mazzini*, passing (right) the *Cantiere Orlando* (Pl. 29; B, 3), where the large armoured cruisers of the Italian navy are built, and the bronze statue of *Luigi Orlando* (d. 1896), the founder of the establishment. Thence we follow the *VIALE REGINA MARGHERITA* (Pl. B, 3-7) to (1¾ M.) *Ardenza* (Pl. C, D, 7), frequented especially towards evening in the bathing-season (July 15th to Sept. 15th). Thence we may follow the *Viale Principe di Napoli* to *Antignano* (Hôt. Savoia, with trattoria, open in summer only).

A pleasant DRIVE may be taken by *Salviano*, to the S., above *Ardenza*, to the *Valle Benedetta* and *Colognole*, whence the town is supplied with drinking-water. — The sulphur-baths of *La Puzzolente* lie 4½ M. to the E. of Leghorn (carriage 4 fr.).

A STEAM TRAMWAY runs from Leghorn to (4½ M.) the famous pilgrim-resort of *Montenero*, with an image of the Madonna brought from the E., especially venerated by mariners.

FROM LEGHORN TO FLORENCE.

60 M. RAILWAY in 2¼-3¼ hrs. (fares 11 fr. 30, 7 fr. 90, 5 fr. 10 c.; express 12 fr. 40, 8 fr. 65 c.); to Pisa, 11 M., in 20-25 minutes.

The train crosses the Arno Canal and traverses flat meadow and, intersected by canals and occasionally relieved by woods.

11 M. Pisa, see p. 404. — The railway next traverses a beautiful and fertile district. To the left are the *Monti Pisani*, with the *Verruca* (p. 415). — 16 M. *Navaecchio* (tramway to Calci, see p. 404); 19½ M. *Cascina* on the Arno, where on the festival of San Vittorio, 28th July, 1364, the Pisans were defeated by the Florentines. The Apennines are visible on the left. — 24½ M. Pontedera (45 ft.), a small town with 12,931 inhab., at the confluence of the *Era* and Arno, where the road through the beautiful valley of the *Era* to *Volterra* diverges (see *Baedeker's Central Italy*). There is also a steam-tramway between Pisa and Pontedera.

35 M. *San Miniato al Tedesco*; on the hill to the right lies the small town of that name, once a stronghold of Frederick Barbarossa,

and appointed by Emp. Frederick II. in 1226 seat of the imperial governor of Tuscia. The *Cathedral*, dating from the 10th cent., was remodelled in 1488, and embellished with statues in 1775.

41 M. Empoli (78 ft.; *Alb. Giappone; Alb. del Sole; Rail. Restaurant*, poor), a town with 20,301 inhab. and the seat of a bishop, lies in a fertile district on the *Arno*.

The street from the station leads to the wide cross-street *Via Giuseppe del Papa*, at the end of which, on the right side of the principal Piazza, is the early-Renaissance church of *Santa Maria di Fuori*, with a dome. The nave is surrounded by a colonnade; the interior contains terracottas by the Della Robbia. — We then retrace our steps along the same street, and proceed through a lane to the left to the church of *Santa Maria degli Scolopi*, with the Cappella della Misericordia (key at the cobbler's beside the church, to the right), in which there is a marble group of the Annunciation by Bernardo Rossellino (1447).

A cross-street diverging to the right from the *Via Giuseppe*, still farther on, leads to the CATHEDRAL (*Collegiata*), with a Tuscan-Romanesque façade, the lower part of which dates from 1093.

INTERIOR. To the left of the high-altar is a small museum; to the right a marble statue of St. Sebastian, by Antonio Rossellino (1457), in a rich wooden frame adorned with two angels by Botticini, and two kneeling angels by Rossellino; above, God the Father by one of the Della Robbia. To the left, in a beautiful wooden altar, a St. Andrew and John the Baptist by Francesco di Giovanni. Above the entrance, two reliefs of the Madonna by Mino da Fiesole and one of the Della Robbia.

To the right, near the cathedral, is the *Baptistery*, with a font of 1447, and a *Pietà* in fresco, in the style of Masaccio.

Railway to Siena and Chiusi, towards the S., see Baedeker's *Central Italy*.

The train crosses the small river *Pesa*. On the left, before reaching Montelupo, we perceive the *Villa Ambrogiana*, erected by Ferdinand I. on the site of an ancient castle of the Ardinghelli, and surmounted by towers and pinnacles. — 45 M. *Montelupo* (130 ft.); the castle of this place was fortified by the Florentines in 1203 in order to keep in check the hostile *Capraja* on the opposite side. Hence the appellation Montelupo, mountain of the 'wolf', which was desirous of devouring the 'goat' (capra).

The train now crosses the *Arno*, and slowly winds through the dells of the *Gonfolina*, through which the *Arno* flows. The heights are clad with pines and cypresses, below which is quarried the *pietra serena*, a kind of sandstone frequently employed in the construction of the palaces of Florence. The *Ombione*, which falls into the *Arno*, is next crossed. — 52 M. *Signa*, with its grey towers and pinnacles, founded in 1377 by the Florentines to command the road at this point. This place, as well as the opposite village of *Lastra*, is noted for its straw-plait. Steam-tramway to Florence (see p. 434). See Ouida's '*Signa*'. — Near (54 M.) *San Donato* is *Brossi*, with numerous villas which proclaim the proximity of the capital.

60 M. *Florence*, see p. 431.

56. Pisa.

Arrival. The *Station* (Pl. D, 7, below; Restaurant, déj. 2, D. 8 fr., very fair) is on the S. side of the town. Travellers who are compelled to hasten their visit may leave their luggage at the station, and (guide quite unnecessary) proceed on foot (20 min.), or drive (cab-tariff, see below) to the Piazza del Duomo (shortest route along Via Fibonacchi and across the Ponte Solferino).

Hotels (bargaining desirable; comp. p. xx). On the Lungarno, N. side, best situation: *HÔTEL ROYAL VICTORIA (Pl. b; D, 4), R. from 5, B. 1½, déj. 8½, D. 5, pens. 10-12, omn. 1 fr., patronized by English and American travellers; *GRAND HÔTEL (Pl. a; D, 4), R. 8½-7, B. 1½, déj. 8½, D. 5, P. 8-12, omn. 1 fr. — GR. HOT. NETTUNO (Pl. c; D, 4), R. 2½-4, omn. 1 fr., a good Italian house (comp. below). — *Near the Station:* *GRAND HÔTEL MINERVA ET VILLE (Pl. g; D, 7), with hot-air heating and garden, R. 8-5, B. 1½, déj. 8, D. 5, pens. from 9, omn. ½ fr. — HÔT. DU COMMERCE, R. 8 fr.; HÔTEL WASHINGTON, near the Hôt. Minerva, with restaurant and small garden, R. 2-8, B. 1-1½, déj. 2½ (incl. wine), D. 8½-4 fr.; HÔTEL NATIONAL ET DES ÉTRANGERS, next door to the Minerva, R. 2½, B. 1, déj. 2, D. 8½ (incl. wine), pens. 7½ fr., these two unpretending. — *Pension Di Prete*, Lungarno Regio, Via Carrara, pens. 5 fr.

Restaurants. **Nettuno*, much frequented, see above; *Cervia*, Via Tavoliera.

Cafés. *Fratelli Pietromani*, Lungarno Mediceo, near the Ponte di Mezzo (also luncheon-rooms); *Ciardelli*, *Usaro*, in the Lungarno, N. side.

Cabs. *With one horse:* per drive in the town (incl. to or from the station) 80 c., at night 1 fr.; first ½ hr. 1 fr., each additional ½ hr. 80 c. Each trunk 20 c. *With two horses*, one-third more.

Steam Tramways, beginning at the railway-station (Pl. D, 7), run to the W. via San Pietro in Grado to Marina (p. 415), 4-5 times daily in ¾ hr. (fares 80 c., 50 c.); and to the E. to Pontedera (p. 402), 7 times daily in 1¼ hr.; a branch, diverging at Navacchio (p. 403), runs to the N. across the Arno to Calci (p. 415; from Pisa in ¾-1¼ hr., from Navacchio in 22 min.).

Post and Telegraph Office (Pl. D, 4, 5), on the left bank of the river, below the Ponte di Mezzo.

Physicians. *Dr. Feroci* (speaks English), Via della Faggiola 2; *Dr. Frediani* (speaks English), Hôt. Victoria; *Dr. Layfield* (English), Via Occlilla 18. — *ORRIST*, *Piccinini*, Lungarno Regio 1.

Bookseller. *Enr. Spoorri*, Lungarno Regio 9.

Money Changers. *Mattucci*, Via Vitt. Emanuele; *Supino*, Borgo Largo (Pl. D, 8).

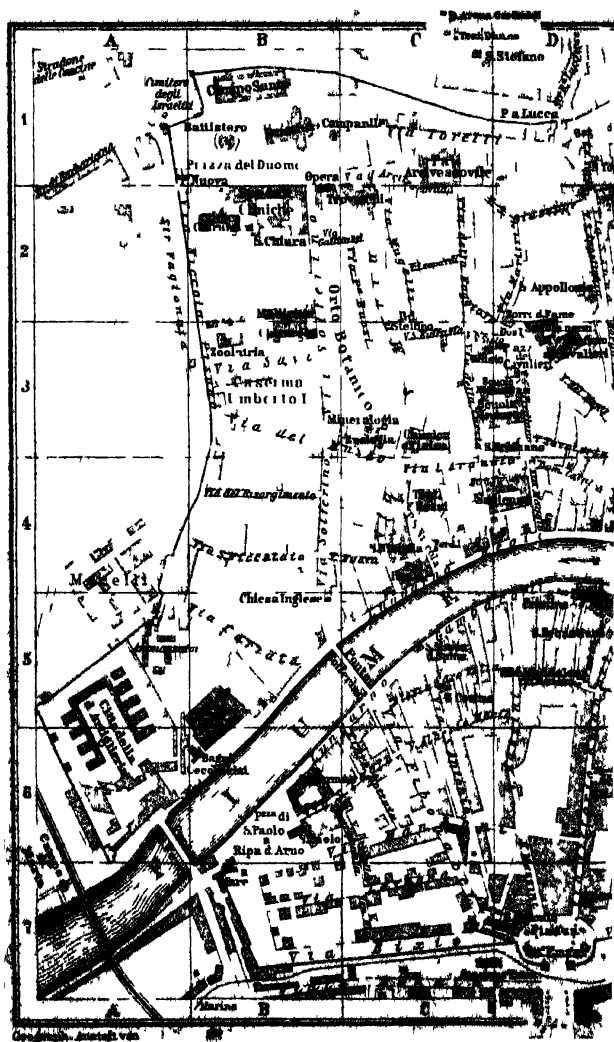
Photographs. *Barsanti*, Lungarno Regio 2 and Piazza del Duomo 8 (also sculptures in marble).

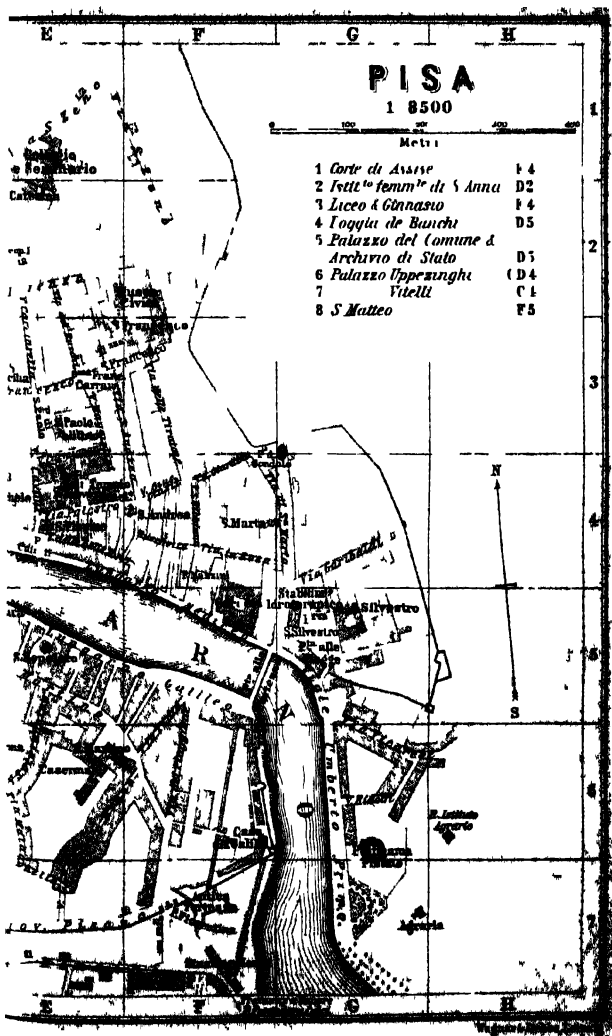
Baths. In the Piazza San Silvestro; *Bagni Ceccherini* (Pl. B, 6), Lungarno.

Theatres. *Regio Teatro Nuovo* (Pl. E, 4), comparatively good operas, prices very moderate; *Politeama Pisano* (Pl. G, 6).

English Church (Pl. B, 5), Piazza S. Lucia; services at 11 and 8 from Oct. to May, H. O. at 8 or 11; chaplain, *Rev. Nigel Homies*. — *Waldensian Church*, Via del Museo 9.

Chief Attractions (one day). Morning: *Cathedral* (p. 406); *Campanile* (p. 406); *Baptistery* (p. 407); *Campo Santo* (p. 408). Afternoon: *Lungarno Regio* (p. 408); *Museo Civico* (p. 412); *Santa Maria della Spina* (p. 414). — *Barsanti*, Piazza del Duomo 8 (see above), has a monopoly of the sale of tickets for the sights of the town (Campanile 80 c., Campo Santo 1 fr., Sun. 1-5 p.m. 1½ fr., Museo Civico 1 fr.; general ticket for all three 1 fr. 80 c.). Artists and students receive general tickets (50 c.) at the museum. — The numerous beggars in the Piazza del Duomo should be ignored.





Pisa, a quiet town with 60,255 inhab., the capital of a province, the see of an archbishop, and the seat of a university, is situated on both banks of the *Arno*, 6 M. from the sea and about 4 M. from the base of the *Monti Pisani* (p. 415). Its climate is moist and fairly mild, but the town has always had the reputation of being rainy. Good drinking-water is brought from the neighbourhood of *Asclano* (p. 415).

Pisa was the *Pisae* of the ancients, and once lay at the confluence of the *Arnus* and *Auser* (Serchio), which last has now an estuary of its own. It became a Roman colony in B.C. 180. Augustus gave it the name of *Colonia Julia Pisana*, and Hadrian and Antoninus Pius erected temples, theatres, and triumphal arches here. At that period the town must have been a place of considerable importance, but all its ancient monuments, have disappeared with the exception of a few scanty relics of some thermæ ('*Bagni di Nerone*') near the *Porta Lucca* (Pl. D, 1; tablet). At the beginning of the 11th cent. Pisa attained the rank of one of the greatest commercial and seafaring towns on the Mediterranean, and became a rival of Venice and Genoa. It was chiefly indebted for its power to the zeal with which it took the lead in the wars against the Infidels. In 1025 the Pisans expelled the Saracens from Sardinia and took permanent possession of the island. In 1030 and 1039 they again defeated the Saracens at Tunis, and in 1083 destroyed their fleet near Palermo. In 1114 they conquered the Balearic Islands, and soon afterwards took a prominent part in the Crusades. In the 12th and 13th centuries their power had reached its zenith; their trade extended over the entire Mediterranean, and their supremacy embraced the Italian islands and the whole of the coast from *La Spezia* to *Cività Vecchia*. In the intestine wars of the peninsula Pisa was the most powerful adherent of the Ghibellines, and therefore sustained a severe shock through the downfall of the Hohenstaufen. The protracted wars which the citizens carried on with Genoa led to their disastrous defeat at *Marina* near *Leghorn* on 8th Aug., 1284 (p. 76), and the peace concluded in 1300 compelled them to evacuate Corsica and other possessions. In 1320 the pope invested the kings of Aragon with Sardinia, and Pisa was thus deprived of this important island also. The city was farther weakened by internal dissensions, and fell a victim to the ambition of the condottieri. In 1406 it was sold to Florence, but on the arrival of Charles VIII. it endeavoured to shake off the yoke of its arrogant neighbour. In 1509, however, it was besieged and again occupied by the Florentines, to whom it thenceforth continued subject.

In the History of Art Pisa occupied an important position at an early period, but was obliged to yield up its artistic precedence earlier than its political to the more fortunate Florence. The progress of art at Pisa was more rapid than in the rest of Tuscany, owing perhaps to the influence of its numerous and handsome ancient monuments, as Roman forms repeatedly recur in the buildings. With the foundation of the CATHEDRAL of Pisa began the dawn of mediæval Italian art. This church is in the old basilica style, but with the not unimportant innovation of having a dome over the centre of the cross. The magnificent building operations of the Pisans continued throughout the whole of the 12th cent., and terminated with the erection of the charming church of *Santa Maria della Spina* (1280), that of *Santa Caterina* (1258), and the *Campo Santo* (1278). In the 13th cent. Pisa was also important as a cradle of SCULPTURE, and gave birth to *Niccolò Pisano* (ca. 1208-30), a precursor of the Renaissance. Under what influences *Niccolò* was trained is uncertain, but there is a marked difference between his works, with their somewhat antique cast, and those of his Pisan predecessors (such as the bronze door of the cathedral by *Bonanno*). His son, *Girolamo Pisano* (ca. 1260-ca. 1338), also noted as an architect, was no less famous than his father, whose antique style, however, he did not follow. Keen observation of nature and a highly picturesque style distinguish his works; his figures are charged with passionate move-

ment and great dramatic force. *Arnolfo di Cambio* (1232-1301), pupil of Niccolò Pisano, and *Andrea Pisano* (1273-1348), pupil of Giovanni, form links between the art of Pisa and that of Florence. Pisa also boasted of possessing PAINTERS at an early period. The name of *Giunta Pisano* (first half of the 13th cent.), for example, was known far beyond the limits of the town, but his works are uninteresting, except to the student of art. The fact that *Oimabue* was invited from Florence to embellish the apse of the cathedral, indicates the decline of native art, the development of which appears to have ceased entirely in the 14th century. The execution of the frescoes in the *Campo Santo* was committed partly to foreign artists, not indeed to Giotto himself, as Vasari asserts, but to his pupils and to S. Tuscan masters. *Buffalmacco*, the jester among the Italian painters, who is not a merely mythical personage, as has been supposed, is said to have assisted in executing the frescoes in the *Campo Santo*, but to what extent is unknown. In the 15th cent. *Benozzo Gozzoli* (1420-97) of Florence, a pupil of Fra Angelico, spent 16 years at Pisa, where the *Campo Santo* is graced by one of his most important works (p. 409).

The busiest part of the town and chief resort of visitors is the *Lungarno*, a series of broad and handsome quays, and particularly the sheltered *Lungarno Regio* (Pl. C, D, 4), on the N. side of the river. Churches and buildings in the *Lungarno*, see pp. 413, 414. — The river is crossed by four bridges. That in the centre is the old *Ponte di Mezzo* (Pl. D, E, 4); above it is the *Ponte alla Fortezza* (Pl. F, 5); below it is the *Ponte Solferino* (Pl. B, C, 5), completed in 1875, while outside the town is the *Ponte di Ferro* (Pl. A, B, 6).

The chief boast of Pisa is the **PIAZZA DEL DUOMO (Pl. B, 1), to which every visitor first directs his steps. The *Cathedral*, the *Leaning Tower*, the *Baptistry*, and the *Campo Santo* form a group of buildings without parallel, especially as it lies beyond the precincts of the town and therefore removed from its disturbing influences.

The **Cathedral, erected after the great naval victory of the Pisans near Palermo (1063) by *Busketus* and *Rainaldus* in the Tuscan-Romanesque style, and consecrated by Pope Gelasius II. in 1118, was restored in 1597-1604 after a fire in 1595 which seriously damaged the nave. It is a basilica with nave and double aisles, and transept flanked with aisles, 104 yds. in length, and 36½ yds. in breadth in the interior, and covered with an elliptical dome over the crossing. This remarkably perfect edifice is constructed entirely of white marble, ornamented with black and coloured bands. The most magnificent part is the *Façade, which in the lower story is adorned with columns and arches attached to the wall, and in the upper parts with four open galleries, gradually diminishing in length. It was imitated at Lucca, Pistoja, and other neighbouring cities. The ancient *Bronze Gates*, destroyed in the fire of 1595, were replaced in 1606 by the present doors, with representations of Scriptural subjects, executed by *Giov. Caccini*, *Pietro Francavilla*, *Pietro Tacca*, and others. The only one of the old doors now existing, by *Bonannus* of Pisa (1180), representing 24 scenes from Scripture history, is in the *Crociera di San Ranieri*, or S. transept. The choir is also imposing. By the principal façade is the sarcophagus of *Busketus* (see above), with a curious inscription.

The Interior (usually entered by the last-mentioned door on the E. side, opposite the Campanile) is borne by 68 ancient Roman and Greek columns captured by the Pisans in war. (The capitals are now covered with stucco.) The nave has a flat coffered Renaissance ceiling, richly gilded, of a date subsequent to the fire; the aisles are vaulted, and above them run triforia which cross the transept to the choir.

NAVE. Most of the tombstones formerly here have been removed to the Campo Santo. A few still remain by the W. WALL, near the principal entrance, among them that of Archb. Rinuccini (d. 1582), by *Pietro Tacca*, to the left, and that of Archb. Giuliano de' Medici (d. 1860), to the right. The large altar-pieces are by *Andrea del Sarto* (Madonna and saints, at the 3rd altar on the right; injured), *Ailori*, *Passignano*, *Salmienti*, and other masters of the 16th cent.; the intervening pictures are of the 17th and 18th centuries. The stalls incorporate some remains of the upper parts of the stalls injured by the fire of 1595, including three panels with half-lengths of prophets, by *Giuliano da Majano* (ca. 1475). The beautiful bronze lamp which hangs in the nave was designed by *Battista Lorenzi* of Florence (1687). Its swaying is said to have first suggested to Galileo the idea of the pendulum. On the last pillar of the nave on the right, St. Agnes, by *Andrea del Sarto*. Opposite is a Madonna by *Perin del Vaga*.

RIGHT TRANSEPT: 1st altar on the right, Madonna, by *Perin del Vaga* and *Sogliani*. At the end is the gorgeous *Cappella di San Ranieri* (p. 408), which contains the sarcophagus of the saint by *Foggini* and a freely restored Madonna in mosaic, by a *Follower of Cimabue*; the relief on the niche and the statues by *Francesco Mosca* (about 1800). The basin for holy water at the entrance is by *Girof. Rossimino* (1518).

CHOIR. The choir-screens are elegant Renaissance works. The two angels in bronze on the right and left are by *Giovanni da Bologna*. The two episcopal thrones are by *Giov. Batt. Cervellesi* (1536), the six reliefs, above, by masters of the school of *Giovanni Pisano*. The Renaissance choir-stalls, with apostles, landscapes, and animals, were carved by *Don. di Mariotti* and others (1478-1515). The high-altar, overlaid with marble and lapis lazuli, dating from 1774, was restored in 1825. Above it, Christ on the Cross, by *Giovanni da Bologna*. Behind it is a lectern, by *Matteo Civitali*. — On the arch of the choir, angels by *Dom. Ghirlandajo*, unfortunately much retouched. The mosaics in the dome (Christ and St. John) are by *Cimabue* (1302); the figure of the Virgin was added in 1821. Of the paintings in the choir, 88. Margaret and Catharine on the right in front of the high-altar, and 88. Peter and John on the left, by *And. del Sarto*, are worthy of inspection; beyond the high-altar, *Abraham's Sacrifice, and Entombment by *Sodoma*; the four Evangelists by *Beccafumi*.

LEFT TRANSEPT. Over the *Cappella del Santissimo Sacramento*, the Annunciation in mosaic by a *Follower of Cimabue* (modernized). The altar, richly decorated with silver, is by *Foggini*; behind it, Adam and Eve, a bas-relief by *Mosca*, by whom also the other statues were executed.

The *Baptistery (*Battistèro*), begun in 1153 by *Diotisalvi*, but according to the inscriptions not completed till 1278, and with Gothic additions of the 14th cent., is also entirely of marble. It is a beautiful circular structure (100 ft. in diameter), surrounded by half-columns below, and a gallery of smaller detached columns above, and covered with a conical dome (179 ft. high, restored in 1856). It has four entrances. The main portal has elaborately adorned columns, with reliefs of the Months to the left and sculptures of the beginning of the 18th cent. over the door. Still higher is a Madonna by *Giov. Pisano*.

The INTERIOR (closed; visitors knock at the principal entrance; fee 20-30 c.) rests on eight columns and four piers, above which there is a simple triforium. In the centre is a marble octagonal Font, by *Guido Bigarelli* of Como (1246), and near it the famous hexagonal **Fuente*, borne

by seven columns, by *Niccolò Pisano*, 1280. The reliefs (comp. pp. xxxix, 410) on the pulpit are: (1) Annunciation and Nativity; (2) Adoration of the Magi; (3) Presentation in the Temple; (4) Crucifixion; (5) Last Judgment; in the spandrels, Prophets and Evangelists; above the columns, the Virtues. — Fine echo.

The round ***Campanile**, or bell-tower, begun by the architects *Bonannus of Pisa* and *William of Innsbruck* in 1174, and completed in 1350, rises in eight different stories, which, like the Baptistery, are surrounded with half-columns and six colonnades. Owing to its remarkable oblique position, 14 ft. out of the perpendicular (height 179 ft.), it is usually known as the **Leaning Tower**. The question whether this peculiarity was intentional or accidental has frequently been discussed, but it is now pretty generally believed that the foundations on the S. side sank in the course of building, and that from the third story upwards an inclination in the opposite direction was given. Galileo availed himself of the oblique position of the tower in making his experiments regarding the laws of gravitation. The ***View** from the platform is very beautiful, embracing the town and environs, the sea, and the mouth of the Arno to the W., Leghorn to the S.W., the Apuan Alps to the N., and the Monti Pisani to the N.E. (best at sunset, with brilliant lights over the Carrara Mts.). A good staircase of 294 steps leads to the top (adm., see p. 404). The tower contains seven bells, the heaviest of which, weighing 6 tons, hangs on the side opposite the overhanging wall of the tower.

The ****Campo Santo**, or *Burial Ground*, was founded by Abp. *Ubaldo de' Lanfranchi* in 1203 (open on week-days till dusk; tickets, see p. 404; Sun. and holidays 10-1, free; entrance on week-days by the door to the left, on Sun. and holidays to the right). The archbishop brought 53 ship-loads of earth hither from Jerusalem, in order that the dead might rest in holy ground. The Tuscan-Gothic structure which surrounds the churchyard was begun about 1270 from the plans of *Giovanni Pisano*, and consecrated in 1278, but it was not finally completed till the 14th century. It is 138 yds. in length, 57 yds. in width, and 48 ft. in height. Externally there are 43 shallow arcades resting on pilasters, the capitals adorned with figures. There are two entrances, over the earlier of which (to the right) is a marble canopy, with a Madonna of the school of *Giovanni Pisano*. In the interior the green quadrangle is surrounded by a spacious cloister, with unglazed, round-arched windows filled with beautiful tracery. Three chapels adjoin the cloister; the oldest is in the centre of the E. side, with dome of later date. The walls are covered with ***Frescoes** by painters of the Tuscan school of the 14th and 15th cent. (comp. p. 406), unfortunately in bad preservation and restored by *Botti*. Below these is a collection of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

Paintings. To the right of the chapel, on the E. WALL: Crucifixion, Ascension, the Doubting Thomas, and Resurrection, by a *Follower of Giotto* (14th cent.), said by Vasari to be *Buffalmacco*. All these have been repainted.

On the S. WALL: "Triumph of Death: to the left are represented the retired life of the pious hermit and the worldliness of the wealthy, who on their way to the chase are suddenly reminded by three open coffins of the transitoriness of human pleasures; in the centre is Death, invoked in vain by the poor and wretched; above are devils bearing away the souls of the deceased to a fiery punishment; to the right, the eternal happiness of the blessed, who are seated in a garden, beneath pomegranate trees; above are angels with the souls of the redeemed." Next are the "Last Judgment (attitude of the Judge celebrated and imitated even by Fra Bartolomeo and Michael Angelo) and Hell (lower half entirely repainted). These three are attributed by Vasari to *Andrea Orcagna*, but modern critics believe that they were executed about 1350 by Pisan masters (perhaps *Franc. Traini*). The following fresco, representing the Life (temptations and miracles) of the holy hermits in the Theban wilderness, which Vasari ascribes to *Pietro Lorenzetti* of Siena, is by an unidentified hand. Above the entrance is a Madonna 'in excelsis' by *F. Traini*. — Between the two entrances, the life of St. Rainerus, the tutelary saint of Pisa. The four upper scenes (conversion from a worldly life, journey to Palestine, victory over temptation, retirement to a monastery) were completed by *Andrea da Firenze* in 1377 (of which there is documentary proof, though Vasari attributes them to *Simone Martini* of Siena). The four lower and better-executed scenes (return from Palestine, miracles, death, and removal of his body to the cathedral of Pisa, the last much injured) were painted by *Antonio Veneziano* in 1386-7. — Then, above, scenes from the life of St. Ephesus (who as a Roman general, fighting against the heathens, receives a flag of victory from the Archangel Michael, but is afterwards condemned and executed); below, scenes from the life of St. Potitus, admirably portrayed by *Spinello Aretino* in 1391, but now almost obliterated. — Lastly, the history of Job, by *Francesco da Volterra* (erroneously attributed to *Giotto*), begun in 1370, in bad preservation.

On the W. WALL no paintings of importance.

On the N. WALL the history of Genesis: first the Creation (God the Father holding the world in both hands, 'il mappamondo'); then in the upper series, Creation of Man, the Fall, Expulsion from Paradise, Cain and Abel, Building of the Ark, Deluge, and Noah's Sacrifice, by *Pietro di Puccio* of Orvieto, about 1390 (erroneously attributed by Vasari to *Buffalmacco*). — The lower series and all the following paintings on the N. wall are by *Benozzo Gozzoli* of Florence (1466-85), twenty-three Representations from the Old Testament, admirably executed 'a tempera' and important as illustrations of the manners of the painter's contemporaries: Noah's Vintage and Drunkenness (with the '*Vergognosa di Pisa*', or scandalised female spectator), the Curse of Ham, the Tower of Babel (with portraits of contemporary celebrities, Cosimo de' Medici, his son Pietro, and his grandsons Lorenzo and Giuliano), the History of Abraham, Isaac, Jacob and Esau, Joseph, Moses and Aaron, Fall of the Walls of Jericho, History of David, Solomon and the Queen of Sheba; these last much injured. 'The first of these frescoes, the Vintage, is the most pleasing composition, and the most striking one for the richness of its episodes, its architecture, and its landscape. In the midst of the short-comings of the others, however, Benozzo has moments of luck, and they reveal occasional pretty episodes and fair bits of composition' (*C. & C.*). Benozzo's tomb is in the pavement, below the Nereid Sarcophagus, No. XXVIII.

Sculptures and Monuments. W. END. In the corner to the left, Etruscan vase on a column. Then, No. 7. Ancient palm frieze with dolphins, the back carved in the 18th century. — XI. Ancient sarcophagus, perhaps originally a bath. — Monument of Carlo Mossotti (1791-1868), the natural philosopher, by *Dupré*. Behind, Monument (No. 46) of Count della Gherardesca (14th cent.) and Monument (GG) of Emp. Henry VII. of Luxembourg, protector of Pisa as a partizan of the Ghibellines (d. 1318 at Buonconvento), by *Tino di Cammione* of Siena (1315), originally erected in the apse of the

cathedral. Statue of Giovanni Pisano, by *Salvini* (1875). — On the wall above, the chains of the ancient harbour of Pisa, captured by the Genoese in 1362; parts of them were given to the Florentines, who suspended them at the entrance of the Baptistery at Florence, but were restored to the Pisans in 1848; the second chain was restored by the Genoese in 1890. — Bust of Cavour, by *Dupré*. — LL. Sarcophagus of Bishop Ricci (d. 1418), of the Pisan school. — 52. On a broken column, late-Greek marble vase with fine Bacchanalian representation, from which Niccolò Pisano borrowed the figure of the High Priest on the pulpit in the Baptistery.

N. SIDE. 56. Large Greek relief from a tomb, representing a seated lady with her attendant (much injured). — 59. Architrave with sculptures of the 11th cent. (History of St. Sylvester and Baptism of Constantine). — *62. Madonna, by *Giovanni Pisano*. — XVI. Fine Roman sarcophagus with centaurs and Bacchantes. — The CAPPELLA AMMANATI contains remains of a large fresco attributed to *Giotto*, from the church of Santa Maria del Carmine at Florence, which was destroyed by fire. On the left the tombstone of Ligo degli Ammanati (d. 1359), by *Cellino di Nese*. — Farther on: 77. Relief of the Madonna, of the school of *Donatello*; *78. Head of Achilles (replica at Munich). — XVIII. Roman sarcophagus (with reliefs of Cupid and Psyche), on which are placed two beautiful ancient sculptures (head of a woman, male torso) and a relief-sketch of the Pisan School. — XIX. Roman sarcophagus with Bacchanalian scene, upon it the alleged bust of Isotta, wife of Sigismondo Malatesta of Rimini, perhaps by *Matteo Civitelli* (?). — XXI. Late-Roman sarcophagus with the myth of Hippolytus and Phædra, from which, according to Vasari, Niccolò Pisano copied several figures for his pulpit; the remains of the Countess Beatrix (d. 1076), mother of the celebrated Matilda, were subsequently deposited here. — In the chapel are a coloured terracotta altar by *Aug. Urbanus* (1520) and the tombs of two bishops of the 14th century. — XXVI. Roman sarcophagus with relief of a wedding. — 98. Several Egyptian antiquities. — XXVIII. Roman sarcophagus with sea-deities. — XXIX. Roman sarcophagus with Bacchanalian reliefs and the death of Pentheus on the cover. — 118. Etruscan urn, with contest with a monster (mutilated). — 126. Sitting figure, supposed to be the Emp. Henry VII., surrounded by four of his counsellors (14th cent.). — 120. Etruscan urn, with the death of Priam. — XXX. Roman sarcophagus with the hunt of Meleager. — XXXI. Sarcophagus; above it, an old relief of the harbour of Pisa and a coat-of-arms of 1157. — XXXII. Roman sarcophagus with a battle of barbarians.

E. END. XXXIII. Large sarcophagus with a representation of the Muses. — 134. Griffin in bronze with Cufic inscriptions. — By the wall, tomb of Ph. Dezio (d. 1535), by *Stagio Stagi*. — Monument of Count Mastiani, with the sitting statue of his mourning widow ('l'inconsolabile'), by *Bartolotti* (1842). — Beyond it the large monument of the relatives of Gregory XIII. by *Bart. Ammanati*. — Busts of the jurists Franc. Carrara, by *Ell. Ferrari* (1890), and Giov. Carmignani (1768-1847), by *Dupré* (1881). — Monument of the minister Salvagnoli (d. 1861), by *Fantacchiotti*. — Monument of the singer Angelica Catalani (d. at Paris 1849), by *Costoli*. — Statue of Niccolò Pisano by *Salvini* (1862). — Behind, 128. Etruscan altar with rams' heads.

S. SIDE. 152, 154. Inscriptions in honour of Caius and Lucius Caesar, grandsons of Augustus. — 153, 166, 168. Roman milestones. — XXXIX. Roman sarcophagus with the rape of Proserpine, on which are placed busts of Caesar(?) and Hadrian, and a head of M. Agrippa in basalt. — 176. Roman sarcophagus, with Amoretti in the circus; on it is placed a head of Venus (freely restored). — XLI. Roman mosaic found near the cathedral in 1860. — 186. Roman sarcophagus with circus games and sculptures of the 18th century. — XLII. Etruscan urns, with Alcestis in the middle. — Ornamented slabs of the 12th century. — I. Roman sarcophagus with marine deities. — III. Roman sarcophagus-relief with hunting-scenes. — IV. Similar relief with sea-animals; upon it, modern bust of Brutus. — V. Early-Christian sarcophagus with a representation of the Good Shepherd. — Relief from the tomb of the Upperinghi (14th cent.). — VI. Roman sarcophagus, on which are placed statuettes of the Pisan School (14th cent.). — VIII. Fragment of a sarcophagus with

Bacchanalian representation. — 23. Emblems of the Evangelists (13th cent.). — Towards the entrance: 27. Unfinished statuette of the Virgin, of the school of *Giov. Pisano*. — AA. *Monument of the oculist *Andrea Vacca* (d. 1826) by *Thorvaldsen*: Tobias curing his father's blindness. — Opposite, LIV. Imitation of a Roman sarcophagus with lions, by *Bidwinus* (12th cent.). — To the left: 82. Architrave with Christ and the emblems of the Evangelists, by *Bonus Amicus* (12th cent.). — In the garden between the arcades are two ancient well-heads.

A visit to the Campo Santo by moonlight is very impressive (notice must be previously given to the custodian).

The traveller will hardly care to devote much time to the other works of art at Pisa, but he will be rewarded by taking a short walk through the town in order to obtain an idea of the extent to which building enterprise was carried at Pisa in the middle ages.

Following the *Via dell' Arcivescovado* to the E. from the *Piazza del Duomo*, and taking the *Via della Faggiola*, the second side-street on the right, we reach the Romanesque church of *San Sisto* (Pl. C, 3), founded by the Pisans in 1089. It contains a number of ancient columns of marble and granite. The church was frequently used as a place of assembly by the Great Council of Pisa.

The central part of ancient Pisa, and the forum of the republic, is the *PIAZZA DEI CAVALIERI* (Pl. D, 3), formerly *Piazza degli Anziani*, a few yards to the E. of *San Sisto*. In this piazza, which was remodelled in the 16th and 17th centuries, rises —

Santo Stefano ai Cavalieri, the church of the knights of the Order of St. Stephen (founded in 1561), built in 1565-96 from designs by *Vasari*; façade designed by *Buontalenti*. It contains Turkish trophies on the right and left of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by *Cristofano Allori*, *Jacopo da Empoli*, and others. Copper bust of St. Lussorius, by *Donatello*. At the second altar to the left is a Nativity by *Alessandro Allori* (1564). Excellent organ.

The *Palazzo Conventuale dei Cavalieri*, adjoining the church on the left, altered by *Vasari* in 1560, is now a school; above the windows are busts of six masters of the order; in front of the building a marble *Statue of Grand-Duke Cosimo I.*, designed by *Giov. da Bologna* and executed by *Pietro Francavilla* (1596). Beside it once stood (down to 1655) the ill-famed 'Tower of Hunger', properly *Torre dei Gualandi alle Sette Vie*, in which the Ghibelline Archbp. *Ruggieri degli Ubaldini* caused the Guelph Count *Ugolino della Gherardesca* with his sons and nephews to be starved to death in 1288, as described by Dante in the 33rd canto of his *Inferno*.

On the right, in the *Via San Frediano*, a little to the S., is the Romanesque church of *San Frediano* (Pl. D, 3), with ancient columns in the interior, as important as *San Pierino* (p. 413) for a critical study of Pisan ecclesiastical architecture. In the *Via Ventinove Maggio* is the —

University (La Sapienza; Pl. D, 4), a large edifice of 1493, extended in 1543, with a handsome early-Renaissance court, in which

is a tablet to the students who fell in 1848 and 1859. The *Library* contains 120,000 vols. and several valuable MSS. (including the famous *Statuto di Pisa*, or fundamental law of the city).

The University, mentioned in history as early as the 12th cent., and extended by Cosimo I. in 1542, is now provided with a staff of about 80 professors, and is attended by 1100 students. The celebrated *Galileo* (p. 414) was appointed professor of mathematics here in 1610 — Connected with it are the *Museum of Natural History* (entrance, *Via del Museo* 8), founded in 1596, chiefly illustrative of the ornithology and geology of Tuscany, and the *Botanical Garden* (Pl. B, C, 2, 8, ring at the gate in the *Via Solferino*, opposite the barracks), one of the oldest in Italy, founded in 1547, remodelled in 1663 by the celebrated *Cesalpino*, and transferred in 1666 to the present site, which was laid out by *Giuseppe Benincasa*. Fine cedars of Lebanon.

In the N.E. QUARTER of the town the churches of S. Caterina and S. Francesco deserve notice.

Santa Caterina (Pl. E, 2), which was erected about 1253, possesses an interesting façade in the Pisan-Gothic style.

INTERIOR. To the left of the entrance, the monument of Archbishop Simone Saltarelli, by *Nino Pisano*, 1342. Altar-piece (3rd on the left) of St. Thomas Aquinas, with his glory, by *Francesco Traini*, 1841. In the 1st chapel to the right of the choir, a Madonna with SS. Peter and Paul by *Fra Bartolomeo* and *Mariotto Albertinelli*.

The church stands in the pleasant Piazza di Santa Caterina, shaded with plane-trees, and embellished with a *Statue of Grand-Duke Leopold I.* (d. 1792), in Roman garb, by Pampaloni (1832).

San Francesco (Pl. F, 3), a Gothic convent-church of the 13-14th cent., with a handsome campanile, was restored in 1900.

INTERIOR. The choir is adorned with ceiling-frescoes by *Taddeo Gaddi* (1342). — The ceiling-frescoes in the sacristy are by *Taddeo di Bartolo* (1397; Death and Assumption of the Virgin).

The chapter-house, to the E. of the first cloister on the left side of the church, is embellished with valuable but much damaged frescoes by *Niccolò di Pietro Gerini* (1392; Scenes from the Passion).

The rest of the monastery of S. Francesco is fitted up as the *Museo Civico* (Pl. F, 2), and chiefly contains works of the earliest Tuscan painters and sculptors. It is open daily, 10-5 (Sun. 10-4; comp. p. 404); good catalogue (1894), 1 fr. Entrance from the garden on the N. side of the Piazza San Francesco.

The Second Cloister, which we enter first, contains fragments of Pisan sculptures of the 14-15th centuries. — In a side-room beside the entrance are preserved the remains of the old *Cathedral Pulpit, which was executed by *Giov. Pisano* and his pupils in 1302-11, taken to pieces after the burning of the church, and partly destroyed. Among the relics are: in front, Four cardinal virtues, above which is the city of Pisa, with two sucklings as a symbol of fertility; behind, Two lions and a Column with allegorical figures of Faith, Hope, and Charity; on the entrance-wall, Archangel Michael, Hercules; on the side-walls, Seven reliefs from the Passion. — In a locked room on the E. side of the Cloister is Garibaldi's travelling-carriage (1866).

A staircase, hung with portraits of grand-dukes of Tuscany, leads from the S.E. angle of the cloisters (opposite the entrance) to the Museum. In the Salone degli Arazzi are tapestries from Florence and Flanders (16-17th cent.) and choir-books of the Pisan, Sienese, and Florentine schools (14-15th cent.). — Room 1 (to the left): 1. *Pisan School*, Tree of Christ, painted on parchment (14th cent.); 2. *Pisan miniature* (11th cent.); 3. Em-

broidered antependium, from the cathedral (14th cent.); 14. So-called Pluvial of Pope Gelasius II., but more probably a Pisan work of the 15th cent.; 15. Reliquary of Ivory (11th cent.). — In the following rooms are paintings of the 13-16th centuries. R. II. 17. *Giunta Pisano*, Crucifixion (school-piece; 13th cent.) — R. III. 16 28. *Simone Martini*, Parts of the high-altar of Santa Caterina (1320); 39. *Bruno di Giovanni* (14th cent.), St. Ursula as protector of Pisa — R. IV. 19. *Franc. Traini*, The Saviour with St. Dominic, from S. Caterina (1844) — R. V. 6. *Barnaba da Modena* (14th cent.), Madonna in glory, with angels; 22. *Taddeo di Bartolo*, St. Dominic (on the back, Crucifixion); 26. *Gentile da Fabriano*, Madonna. — R. VI. 10. *Florentine School* (15th cent.), Triumph of Emp. Vespasian (on the lid of a chest); 20. *Zenobio Machiavelli* (pupil of Benozzo Gozzoli), Madonna enthroned, with four saints; 21. *Dom. Ghirlandajo*, SS Sebastian and Rock; *Benozzo Gozzoli*, 23. Madonna in glory, with four saints, 24. St. Anne and two others (studio-pieces?). — CORNER ROOM: *Dutch School* (15th cent.), St. Catharine — R. VII. 6. *Raffaellino del Garbo*, Madonna enthroned, with four saints; 15. *Dom. Puligo*, Madonna, with SS John the Baptist and Catharine; *18. *Sodoma*, Madonna and saints (1542); 21. *Dom. Ghirlandajo* (?), Young woman with a basket of fruit (fragment of a fresco) — R. VIII. **Guido Renti*, Earthly and heavenly love. — R. IX. 8. *Rigaud*, Portrait. In a side-room to the left, Pisan coins and seals. — R. X. Fragments of sculpture from San Giovanni (14th cent.), the façade of the cathedral (11-12th cent.), and Santa Maria della Spina (14th cent.). In a side room to the right, Relics and representations of the 'Gioco del Ponte' (bridge-game), an ancient Pisan game at the Ponte di Mezzo, last played in 1807 — R. XI. *Florentine tapestry* (16-17th cent.), two female costumes of Florence (16th cent.); no number, *German School* (18th cent.), Portrait of Countess Adelaide Canossa. — R. XII. Pisan and other sculptures (12-16th cent.), including (on the left) an interesting wooden statue from a group of the Annunciation, by *Nino Pisano*. — R. XIII. Sketches for paintings in the cathedral (17-19th cent.).

In and near the LUNGARNO are several other interesting buildings, with which we may terminate our walk.

San Niccola (Pl. C, 4), founded about the year 1000 by Count Hugo of Tuscia as a Benedictine abbey, has an obliquely placed *Campanile*, which contains an admirable winding staircase ascribed to *Niccolò Pisano*. — The Piazza in front of the church is adorned with a *Statue of Ferdinand I.*, by a pupil of Giov. da Bologna (1595).

In the Lungarno Regio (p. 406) is the *Palazzo Lanfreducci* (Pl. 6; C, D, 4), now *Uppesinghi*, designed by *Costmo Pagliani*, with the fragment of a chain over the entrance, with the motto 'alla giornata'. — A little to the E., just before the Ponte di Mezzo, rises the **Palazzo Agostini*, a fine Gothic brick edifice of the 15th century.

At the N. end of the Ponte di Mezzo is the Piazza Garibaldi (Pl. D, E, 4), with an excellent bronze *Statue of Garibaldi*, by Ett. Ferrari (1892; good reliefs on the pedestal). — In the busy Via del Borgo, a few yards to the N. of the bridge, rises —

San Michele in Borgo (Pl. E, 4), a flat-roofed basilica, probably of the 11th cent., with an old crypt. The façade, which is said to have been designed by *Niccolò Pisano* (but more probably by his pupil *Fra Guglielmo*), was partly rebuilt in the Gothic style.

The mosaic flooring in *San Pierino* (Pl. E, 4), near the Piazza Cairolì, is of early-Christian origin, and some of the columns are antique. — The narrow *Via delle Belle Torri*, leading to the E. from the Piazza Cairolì, still preserves a distinctly mediæval impress.

In the Lungarno Mediceo (to the E. of the Ponte di Mezzo) is the *Palazzo Lanfranchi* (now *Toscanelli*), erroneously attributed to Michael Angelo, and occupied by Lord Byron in 1822. Farther on is the Piazza Mazzini (Pl. F, 4, 5), with a marble *Statue of Mazzini* (1883), and at the end of the Lungarno is the Porta alle Piagge (see, below).

On the LEFT BANK OF THE ARNO, near the Porta a Mare, at the W. end of the town, is situated —

**San Paolo a Ripa d'Arno* (Pl. B, 6), a basilica with nave and aisles, probably dating in its present form from the 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badly preserved frescoes of 1400.

Farther to the E., beyond the Ponte Solferino (p. 406), rises —

**Santa Maria della Spina* (Pl. C, 5), so called from a fragment of the veritable 'Crown of Thorns' once preserved here, an elegant little church in the French Gothic style, erected in 1230 for sailors about to go to sea. It was enlarged in 1323, and adorned with sculptures by pupils of *Giovanni Pisano* and by *Nino*, the son of Andrea Pisano. The interior is plain (key kept at the opposite house; fee 30 c.). The church was restored in 1872 and raised by 3 ft.

Near the Ponte di Mezzo (see pp. 406, 413; Pl. D, 4) are situated the *Loggia de' Banchi* (Pl. 4; D, 5), erected in 1605 by Buontalenti, now the corn-exchange, and the handsome *Palazzo del Comune* (Pl. 5, D 5; formerly *Gambacorti*). The latter contains the *Archivio di Stato*, or the city-archives, which occupy ten rooms, and comprise about 16,000 parchment charters (one granted by Frederick Barbarossa in 1162, one by Richard Cœur-de-Lion in 1192, and others of very early date; catalogue kept by the custodian).

The octagonal church of *Santo Sepolcro* (Pl. E, 5), of the 12th cent., is now largely restored. — At the end of the Lungarno Galileo, farther up the river, opposite the *Ponte alla Fortezza* (Pl. F, 5), is a passage leading to the house (Pl. F, 6) in which the astronomer *Galileo Galilei* (1564-1642) was born (tablet).

The church of *San Domenico* (Pl. D, 7), at the S. end of the Via Vitt. Emanuele, which leads from the Ponte di Mezzo to the railway-station, contains an altar-piece (Crucifixion) by *Benozzo Gossoli*. The suppressed monastery adjoining has several frescoes by the same master.

ENVIRONS. Outside the Porta alle Piagge (see above) the right bank of the Arno is bordered by the pretty gardens of the *Viale Umberto Primo*, in which is the *Politeama Pisano* (Pl. G, 6). Pretty view (to the left) of the *Monti Pisani* (p. 415). — Outside the Porta Nuova (Pl. A, B, 1, 2), between the Maltraverso Canal and the right bank of the Arno, about 3 M. to the W., is situated the *Casale di San Rossore*, a farm founded by the Medici, with fine plantations of pines and oaks, now a royal shooting-lodge (generally accessible with permesso only). Dromedaries and wild

swine are kept here for breeding. — On the coast, about $1\frac{1}{2}$ M. farther on, lies *Gombo*, an unpretending sea-bathing place, with a royal château, commanding a beautiful view. The poet Shelley was drowned here on 7th July, 1822. His remains were afterwards burned in presence of Byron, Leigh Hunt, and Trolawney, and the ashes deposited near the pyramid of Cestius at Rome.

A steam-tramway (p. 404) unites Pisa with the small bathing-resort of *Marina* or *Bocca d'Arno* (Hôtel Ascani, pens. in summer 7, in winter 5 fr.), 6 M. to the W., at the mouth of the Arno, with a beautiful pine-forest. About halfway on the old post-road to Leghorn, opposite the Cascine di San Rossore, is situated the ancient basilica of *San Pietro in Grado*, containing beautiful antique columns and capitals, occupying the spot, according to tradition, where St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The W. apse is a relic of the earliest church (before 420), while the E. apse dates from the beginning of the 9th century. The faded paintings in the interior are probably by *Giunta Pisano* (13th cent.); the font is ascribed to *Giovanni Pisano*. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits.

The *Monti Pisani*, a range of hills about 5 M. to the E., are very picturesque. In the *Valle dei Calci* (steam-tramway to *Calci*, see p. 404) lies *La Certosa*, or the Carthusian Abbey, a fine structure of 1367, with church and cloisters, restored in 1814. Permission to visit it is obtained in the Prefecture at Pisa. Round it are groves of olives; and above it rises *La Verruca* (1785 ft.), with ruins of a castle of the 15th cent., commanding a delightful prospect. — The excursion may be continued from the Verruca to the N. to *Monte Pruno* (2850 ft.) and *Monte Serra* (3010 ft.), the highest summit of the *Monti Pisani*, and thence down *viâ Colle di Compito* to *Lucca* (see below). — Extensive views are also commanded by the *Monte Faeta* (2720 ft.) and the *Spuntone di Sant'Alliogo* (2840 ft.), which is ascended in 3-4 hrs. *viâ Asciano* (to which a carriage should be taken).

57. From Pisa to Florence *viâ* Lucca and Pistoja.

62½ M. RAILWAY in 2¼-4¼ hrs. (fares 11 fr. 75, 8 fr. 20, 5 fr. 30 c.). Express trains also run between Lucca and Florence, with higher fares. Beyond Lucca the best views are on the left.

The line crosses the Arno, skirts the E. and N. sides of Pisa (fine view of the cathedral), and intersects the fertile plain between the Arno and Serchio. — 5½ M. *Bagni di San Giuliano* (93 ft.), at the base of the *Monti Pisani*, known to the ancients as *Aquae Calidae Pisanorum*, are much frequented in summer. *Il Passetto* is the warmest spring (104° Fahr.), *Bagno degli Ebrei* the coolest (82°).

At (7½ M.) *Rigoli* the line approaches the *Serchio*, and beyond (9½ M.) *Ripafratta* (93 ft.), with its imposing ruined castle, describes a complete semicircle round the beautifully-formed *Monte San Giuliano* or *Monte Maggiore* (1490 ft.), which, as Dante says (*Inferno*, xxxiii. 30), prevents the two towns of Pisa and Lucca from seeing each other. — 15 M. *Lucca*.

Lucca. — Hotels. "ALBERGO REALE DELL' UNIVERSO (Pl. a; C, 8), Piazza del Giglio, well situated, R. 2¼-3, B. 1, pens. 7 fr.; CROCE DI MALTA (Pl. b; C, 8), Via Burlamacchi 18, at the corner of the Via Vittorio Emanuele, well spoken of, similar charges, no omnibus; CORONA (Pl. c; C, 8), Via Nazionale, with trattoria, R. 2 fr.; CAMPANA (Pl. d; C, 8), Via Nazionale.

Restaurants. **Rebecchino*, Piazza Napoleone; *Rail. Restaurant*, clean. — *Café Dinucci*, Piazza Napoleone, at the corner of the Via Nazionale (also restaurant)

Post Office in the Palazzo Provinciale (Pl. C, 8).

Ochs. Per drive 1 fr., per hr. 2 fr., each addit. hr. 1½ fr.; from the station to the town, with luggage, 1 fr. Bargain advisable for drives outside the town.

Principal Attractions (1 day): Cathedral; San Michele; San Frediano; Picture Gallery in the Palazzo Provinciale; in the afternoon, Galleria Mansi; Walk or drive on the ramparts.

Lucca (62 ft.), formerly the capital of the duchy of that name and now of a province, and also the see of an archbishop, with 73,465 inhab., is an antiquated place situated in a fertile plain between the Monti Pisani and the Alpi Apuane, with well-preserved fortifications of 1561-1650 and many interesting churches. '*Lucca l'industriosa*' is noted for its silk-factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods and oil. An aqueduct, built in 1823-32 by *Lor. Nottolini* and recalling with its 459 arches the aqueducts of the Roman Campagna, supplies the city with good drinking-water from the Pisan mountains.

Lucca (Roman *Luca*) was founded at a very remote period. It first belonged to Etruria, afterwards to Liguria, and after its capture by the Romans in 177 B.C., it was garrisoned by a Roman colony and was included in the province of Gallia Cisalpina. In B.C. 56 *Julius Caesar*, who was then governor of Gaul, held a conference here with Pompey and Crassus, with whom he had been associated since B.C. 60, in order to discuss a plan for the administration of the Roman empire for the ensuing five years. The splendour of Lucca at that period is still indicated by the remains of a Roman *Amphitheatre*. After the fall of the Roman Empire, Lucca belonged successively to the Goths, Lombards, and Franks, then became a duchy, and in 1116, after the death of the Countess Matilda (p. 393), a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1314 it was compelled to succumb to *Ugucione della Fagghiola* of Arezzo, the warlike governor of Pisa. Dante resided with his friend Ugucione at Lucca in 1314, and there became enamoured of the youthful *Gentucca* (*Purgatorio*, xxiv. 43), but he does not describe the inhabitants in very flattering terms (*Inferno*, xxi. 41). After the expulsion of Ugucione, Lucca fell in 1322 into the hands of the powerful *Castruccio Castracani degli Antelminelli* of Lucca, who was also master of Pisa and Pistoja. On 28rd Sept., 1325, he defeated the Florentines at Altopascio, and in 1327 was nominated imperial governor in Pisa, with the title of duke, by Emp. Lewis the Bavarian. On his death in 1328 the power of Lucca declined; its next master was *Matteo della Scala*; it subsequently came into the possession of Florence and then (in 1343) of Pisa, but in 1369 it purchased its freedom from Charles IV. for 800,000 florins, and, with the exception of the rule of the native family of the *Ginigi* (1392-1420), it remained independent till the invasion of the French in 1799. In 1805 Napoleon gave Lucca as a principality to his sister *Elisa Baciocchi*; in 1814 it came into the possession of the dukes of Parma of the house of Bourbon, who, on succeeding to the throne of Parma after the death of Marie Louise, ceded it to Tuscany in 1847.

In the HISTORY OF MEDIEVAL ARCHITECTURE Lucca occupied an important position from the period of the Lombards onward. The oldest churches have unfortunately preserved their early-medieval character very imperfectly, but their columns, like those of the early-Christian basilicas of Rome, are antique. The taste for building, probably stimulated by rivalry with Pisa, was again revived in the 12th cent., when the older churches were altered and restored, doubtless in accordance with Pisan models. — Towards the end of the 16th cent. *Matteo Civitani* (1559-1601),

LUCCA

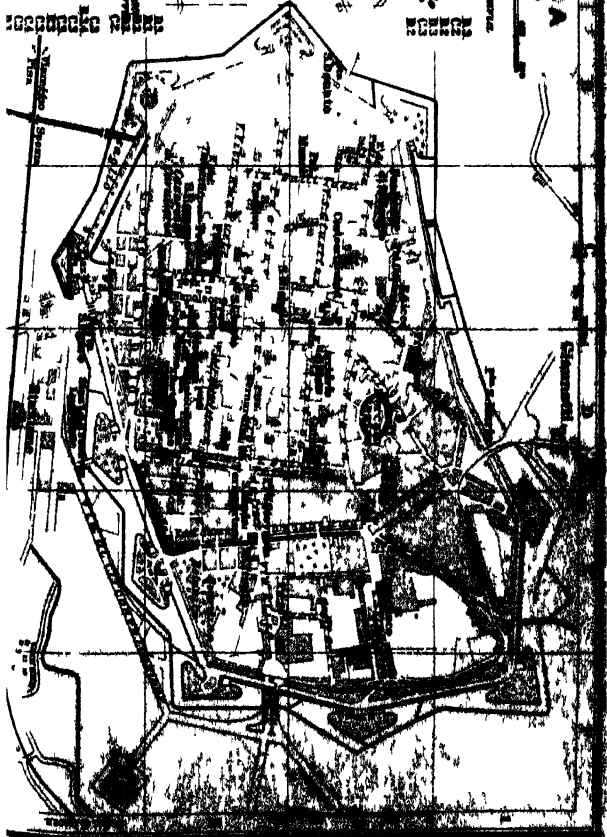
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North

7.5 miles

- 1. Palazzo Ducale
- 2. Basilica di San Martino
- 3. Piazza del Campo
- 4. Palazzo Strozzi
- 5. Palazzo Medici-Riccardi
- 6. Palazzo Farnese
- 7. Palazzo Corsini
- 8. Palazzo Lanfredini
- 9. Palazzo Gherardini
- 10. Palazzo Guadagni
- 11. Palazzo Capponi
- 12. Palazzo Gherardini
- 13. Palazzo Guadagni
- 14. Palazzo Capponi
- 15. Palazzo Gherardini
- 16. Palazzo Guadagni
- 17. Palazzo Capponi
- 18. Palazzo Gherardini
- 19. Palazzo Guadagni
- 20. Palazzo Capponi

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- 14. Palazzo Capponi
- 15. Palazzo Gherardini
- 16. Palazzo Guadagni
- 17. Palazzo Capponi
- 18. Palazzo Gherardini
- 19. Palazzo Guadagni
- 20. Palazzo Capponi



one of the most pleasing sculptors of the early Renaissance, resided, and produced numerous works, at Lucca. His style, influenced by Antonio Rossellino and other Florentine masters, though full of life, is of a graceful and gentle character, contrasting especially with Donatello.

Near the *Railway Station* (Pl. D, 4) are a number of new streets, including the unfinished *VIA CIRCONVALLAZIONE* (Pl. E, F, 4, 8). We enter the inner town through the *Porta San Pietro* (Pl. C, 4) and proceed, trending to the left, to the —

PIAZZA GRANDE or *Piazza Napoleone* (Pl. C, 3), the chief square, laid out under Elisa Baciocchi. In the centre is a monument to the *Duchess Marie Louise*, by Lor. Bartolini (1848). — In the *Piazza Venti Settembre*, to the N.E., is a monument to the *Champions of Italian Liberty*, by Urbano Lucchesi, by whom is also the marble statue of *Gaibaldi*, in the *Piazza del Giglio* (Pl. C, 3).

A few yards to the E. of the latter is the *PIAZZA SAN MARTINO*, in which rises the —

**Cathedral of San Martino* (Pl. D, 3), founded in the 6th cent. by St. Frigidianus (p. 421) but rebuilt in 1060-70 in the Romanesque style by *Bishop Anselmo Badagio* (later Pope Alexander II.). The choir-apse and the aisles date from the original building, though the latter received Gothic windows and buttresses (chiefly on the N. side) in the course of an extensive restoration in the 14th cent. (1808 and 1872), when the nave and transepts were rebuilt in the Gothic style. The sumptuous façade, added after 1204 by *Guido da Como* and his son *Guidetto*, is embellished with a fine group of St. Martin and the beggar (13th cent.?). The labyrinth on the pier to the right symbolises the erring paths of human life. The ornamentation inside the vestibule was begun in 1233; the reliefs represent the history of St. Martin and the emblems of the Months. Over the door are an Adoration of the Magi (much mutilated) and a Descent from the Cross, two early works of *Niccolò Pisano* (p. 405). The church is entered by three Renaissance doors adorned with wood-carvings.

The **INTERIOR* (most of the altar-pieces covered on week-days, which has recently undergone a thorough restoration, is in the form of a Latin cross, with nave and aisles 91 yds. in length, transept 48, and nave 25 yds. in width. The nave (91 ft. high) has pillars and round arches, above which, as in Northern Gothic churches, is a triforium (with large windows and rich tracery) over the aisles and carried across the transept, which it also intersects longitudinally. The stained glass in the side-windows is by *Gius. Bartoli* (1836).

RIGHT AISLE. At the 2nd altar, Adoration of the Magi, by *F. Succi* (1586); 3rd, Last Supper, by *Tintoretto*; *Pulpit by *Matteo Civitelli*, with rich ornamentation (1498). Above the adjoining entrance to the sacristy is an organ-screen of 1492. — In the SACRISTY a *Madonna with St. Clement, Peter, Paul, and Sebastian; above, a Pietà, below a fine predella, by *Don. Ghirlandajo*.

The *RIGHT TRANSEPT* contains the beautiful marble Monument of *Pietro da Noeto*, secretary of Pope Nicholas V., by *Matteo Civitelli* (1473); by the same master, farther on, is the simple tomb of Count *Domenico Bertini* (1473); also in the following *Cappella del Sacramento* (enclosed by a railing) two *Angels in an attitude of adoration (1477) and (adjoining the choir) the *Altar of St. Basilus*, with St. Sebastian and John the Baptist and beautiful reliefs (1484).

The beautiful stained glass in the CHORÉ is by *Pandolfo di Ugolino da Pisa* (1485). — To the left of the choir the ALTAR of LIBERTY, which Lucca recovered in 1369 from Emp. Charles IV. (inscription: *Christo liberatori atque divitiis tutelarihus*), with a Resurrection by *Giov. da Bologna* (1579). In the following CAPPELLA DEL SANTUARIO (to the left; closed), dating from 1629-37, a "Madonna with SS. Stephen and John and a beautiful angel with a musical instrument, by *Fra Bartolomeo* (1509; in excellent preservation): 'a noble picture this, full of gentle elegance, Leonardesque in science and in execution, and graced with the prettiest finesses of the brush, bathed in a warm and airy vapour, and firm of outline and touch' (*C. & O.*). The decorations of the pilasters are by *Civitali*.

The LEFT TRANSEPT contains the "Sarcophagus of Ilaria del Carretto (d. 1405), second wife of Paolo Guinigi, by *Jacopo della Quercia* (1413), one of the earliest works of the Renaissance.

In the LEFT AISLE is IL TEMPIETTO, a small octagonal chapel of marble, partially gilded, erected in 1484 by *M. Civitali*, and containing the *Volto Santo di Lucca* (p. 421), an ancient crucifix in cedar-wood, said by tradition to have been made by *St. Nicodemus*, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. The embroidery on the red curtain is a faithful copy of the sacred relic behind it. In front of the entrance is suspended a candelabrum of solid gold, 24 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded. On the opposite side a statue of *St. Sebastian*, also by *Civitali*. On the pavement close by, inlaid work of coloured stones, representing Solomon's Judgment — At the 5th altar (from the entrance), Visitation of the Virgin, by *Jacopo Ligazzi* (1596). Over the 2nd altar, Presentation in the Temple, by *Al. Allori* (1592).

On the ENTRANCE WALL, Descent from the Cross, and *St. Nicodemus* carrying the *Volto Santo*, frescoes by *Cosimo Rosselli*.

The cathedral treasury is preserved in the *Amministrazione del Duomo*, on the N. side of the church, Piazza Antelminelli 2. It includes the so-called Croce dei Pisani, in silver-gilt (14th cent.), a Gothic episcopal staff, a Gothic leather casket, with scenes from Scripture history, etc.

Behind the cathedral, and connected with it by a passage, is the ARCHIEPISCOPAL PALACE (*Archievescovado*; Pl. 1, D 3), the court of which commands a good view of the cathedral-apse.

The *Archiepiscopal Library* contains 20 MSS. and 400 rare editions. In the *Archives* are many documents, dating from before 1000. — The *Chapter Library* (*Bibliotheca Feliniana*) is rich in mediæval MSS.

The elegant Gothic Chapel of *Santa Maria della Rosa* (Pl. 9; D, 3), in the neighbouring Via della Rosa, dates from 1309, but the interior was entirely modernized in 1609.

We return to the Piazza San Martino. The Romanesque building (partly restored) next the campanile of the cathedral is now the *Monte di Pietà*. — Opposite, on the N. side of the piazza, rises the *Palazzo Bernardi-Micheletti* (Pl. 20), by Bart. Ammannati.

San Giovanni (Pl. 4; D, 3), to the left of the last, is a basilica of the 12th cent., with aisles and transept. The façade is modern, with the exception of the portal, over which there is a relief of the *Madonna* with the *Apostles*, of the 12th century.

In the *transept* the flat coffered ceiling is supported by ten columns, of which the shafts and some of the capitals are ancient. — Adjoining the left transept is a venerable *Baptistry*, with a Gothic vaulted roof (14th cent.). The remains of a font of the 12th cent., more than 6 ft. below the present level of the pavement, were exhumed in the centre in 1837.

A little to the N.W. stands the small church of *San Giusto* (Pl. C, D, 3), with a fine portal of the 12th century. Near this spot stood the palace of the Lombard dukes. — The Romanesque church of *San Cristoforo* (Pl. 7; D, 3), in the Via Fillungo, dates from the 11-12th centuries. Pretty façade.

On the W. side of the Piazza Napoleone (p. 417) is situated the **Palazzo Provinciale** (Pl. 10; C, 3), formerly *Pal. Ducale*, begun in 1578 by *Bart. Ammanati* on the site of a palace (destroyed in 1576) of Castruccio and the Guinigi, continued in 1728 by *Franco. Pini* and *Fel. Juvara* with important deviations from the original plan, and still unfinished. In the imposing inner court stands a monument, by Augusto Passaglia, to the jurist *Franco. Carrara* (1805-88).

In the archway leading to the second court is (left) the entrance to the **PICTURE GALLERY** (*Pinacoteca*), important on account of two paintings (from San Romano) by Fra Bartolomeo and sculptures by Matteo Civitali (open daily, 10-2, free; at other times 1 fr.; closed on Mon., Easter Sun., and Christmas Day).

From the **VESTIBULE**, which contains mediæval sculptures, we ascend the staircase to the first floor.

I. Room. Entrance-wall: *12. *Fra Bartolomeo*, God the Father with Mary Magdalen and St. Catharine of Siena, 1509; injured by restoration. — 'In this most admirable production for feeling as well as form, a special attractiveness is created by colouring redolent of Venetian richness and brilliancy, and by atmosphere successfully attained in gradations of landscape-tints, and by chiaroscuro after the method of Da Vinci in the Mona Lisa, or of Raphael in the portrait of Leo the Tenth' (*C. & C.*). — Opposite, *5. *Fra Bartolomeo*, Madonna della Misericordia, with portraits of the Moncalieri family, of 1515; also injured by restoration. — 'The classic movement of the principal figure, the varied but always elegant attitudes and action of the remainder are almost matchless instances of the mode in which scientific calculation gives nature as a result. In most of the minutest unusual power of observation is revealed. Nothing can be more pleasing than the manner of dividing the fingers with their play suggesting unconsciousness. Admirable are the draperies in which the folds are concentrated on the bands' (*C. & C.*). — In this room also are: 1. *Pompeo Batoni*, Martyrdom of St. Bartholomew; 8. *Pietro Paolini*, Madonna enthroned with four saints (1618); 11. *Domenichino*, Samson.

II. Room. 3. *And. del Sarto*, Holy Family (replica of that in the Palazzo Pitti); 5. *Pontorno*, Giuliano de' Medici; 15. *Tintoretto*, St. Mark releasing a slave (small replica of that in the Academy at Venice, p. 286); 20. *Guido Reni*, Crucifixion, with SS. Julius and Catharine; A. *Bronzino*, 23. Don Garzia de' Medici; 25. Ferdinando de' Medici; *Vasari*, 27. St. Eustace; 30. St. Blaise. — 37. *Amico Aspertini*, Madonna with saints; 39. *Sustermans*, Vittoria della Rovere, with her son Cosimo III. de' Medici. — 42. *Lod. Brea*, Madonna with saints; 50. *Beccafumi*, Moderation of Scipio; 63. *P. Paolini*, Birth of John the Baptist. — A case in the centre contains coins and medals; another at the end-wall contains mediæval articles in gold and bronze. — We pass through R. I. again to reach the —

III. Room. 3. *Rembrandt* (?), Portrait (retouched throughout); 8. *Sustermans*, Female portrait; 14. *Rutilio Manetti*, Triumph of David; IV. Room. Nothing of importance.

From R. I. we enter the V. Room. 20. Choir-stalls from the cathedral, by *Leonardo Marti* (1459-57); 35. Gothic choir-stalls and screen from the former church of Sant'Agostino (15th cent.); 21. Panel with intarsia work by *Cristoforo da Lendinara* (1485); 31. Wooden altar with marble statues of the Madonna, St. Martin, and the Archangel Michael (*from School*; 14th cent.); *Matteo Civitali*, 22. Annunciation (Virgin by another hand,

82. St. Silvas, a marble statue of the 15th cent.; 10. Assumption of the Virgin, attributed to *Civitali*. — The adjoining room contains modern paintings of no importance.

Adjoining the second court of the Palazzo Provinciale on the W. is situated the church of *San Romano* (Pl. C, 3), which dates from 1279 but was remodelled in 1635 by *Vincenzo Buonamici*. At the back of the high-altar are the remains of the monument of St. Romanus, with a Pietà above, and a recumbent figure of the saint below, with painted armour, by *Matteo Civitali* (1490).

Near the Via Vittorio Emanuele, not far from the Piazza Napoleone, is the church of *Sant' Alessandro* (Pl. 5; C, 3), of the 11th cent., with fine antique columns.

The *Palazzo Mansi* (Pl. C, 2), Via Galli-Tassi 17, a building of the 17th cent., contains a valuable *Picture Gallery*, consisting principally of Dutch paintings, inherited from the Van Diemen family. Open daily (fee 1/2-1 fr.).

From the vestibule we enter (to the left) a glass-roofed SALOON. To the left, *R. van Vries*, Silvan scene; *C. J. van der Laemen*, Seven genre and conversation-pieces (1841); *Frans Snyders*, "Fruit and game dealer (figures of the school of *Rubens*); *Ferd. Bol*, "Abraham's sacrifice, the chief work of the Rembrandtesque period of the artist, influenced by Rembrandt's painting of the same subject (now in St. Petersburg); *Ad. Pynacker*, Dutch farm and ferry. — *H. Averkamp* (not *Brueghel*), Winter-pictures; *Jac. Jordans*, Adoration of the Shepherds; *P. Claess*, *H. de Thier*, Still-life pieces. — *Jan Weenix*, "Spoils of the chase; *Nic. Poussin*, Four architectural pieces, with accessories; *P. Claess*, The breakfast-table (1658); *Lucas van Leyden* (?), Adoration of the Magi; *Melch. d'Hondecoeter*, "Cock and turkey fighting; *A. van Dyck* (?), Holy Family; above, four large battle-pieces by *J. van Huchtenburgh*. — *G. Terburg* (?), Two portraits of the Van Diemen family; *Rubens*, Satyr and shepherdess (school-piece). — *H. Verslet*, Two portraits (1828); *Fr. Francia*, Madonna; *Domenichino*, Martyrdom of St. Agatha; *Jac. Ochtervelt*, Conversation-piece; over the door, *Fr. Snyders*, Still-life.

VESTIBULE. *P. Brueghel the Younger*, Four rustic fêtes; *Mathys Naiveu*, Cherry-seller; *G. Poussin* (*Dughet*), Diana and Actæon.

III. ROOM. To the left: *Rembrandt* (?), Landscape; *Thom. Wyck*, Italian popular scene; *Perin del Vaga*, Holy Family; *H. Bles* (?), Temptation of St. Anthony. — Sea-pieces by *J. Lingelbach*, *A. Smit*, *J. Blankaert* (not *Bakhuizen*), etc.

IV. ROOM. Back-wall: *J. Vermeyen*, Three scenes from the campaigns of Charles V.: Capture of Tunis, Capture of Rome, Battle of Pavia. Above, *Gysbert d'Hondecoeter*, Peacock and poultry.

From the Piazza Napoleone (p. 417) we proceed to the N., through the busy Via Nazionale, to the Piazza San Michele (Pl. C, 3), the ancient Forum, in which rise a statue of *Fran. Burtinacchi* (d. 1548; p. 442), by *Ulisse Cambi* (1863), and the ancient church of San Michele, founded before 795, but altered and restored in the 12th, 14th, and 16th centuries. The over-decorated façade, rising high above the nave, with representations from the mediæval bestiary, was restored about 1200, and in great part rebuilt in the 19th century. The figure of the archangel at the top is modern. The row of columns on the S. side was added in 1377. The statue of the Madonna at the corner is by *Civitali*. The altar-piece (covered) at the 1st altar, to the right is by *Filippino Lippi* (SS. Roch,

Sebastian, Jerome, and Helen). The chapel to the left of the choir contains, on the left wall, a relief of the Madonna by *Raffaello da Montelupo*.

The PALAZZO PRATORIO (Pl. 19; C, 8), in the early-Renaissance style (built after 1492), is situated on the S. side of the Piazza S. Michele. In the loggia is a statue of *Matteo Civitelli*, by Arn. Fazzi (1893).

The Via Caldera leads hence to the N. to the *Chiesa del Salvatore* or *Misericordia* (Pl. 11; C, 2), over the S. side-door of which is a figure of St. Nicholas, by Biduinus (p. 411).

Beside the adjacent church of Santa Maria Corteorlandini, in the street of that name, is the *Biblioteca Governativa* (Pl. 2; C, 2), which possesses some interesting MSS. (e.g. Latin poems by Tasso) and early printed works. To the left of the Reale Liceo is the 18th cent. *Palazzo Contront-Pfanner* (Pl. C, 2), with a handsome staircase.

On the N. side of the town is situated —

***San Frediano** (Pl. D, 2), said to have been originally dedicated to *San Vincenzo* by St. Frigidianus, an Irishman, who was Bishop of Lucca in 560-78. In the 7th cent., however, it became the church of a monastery founded by the Lombard kings Bertharic and Cunibert. In 1112-47 it was rebuilt in the Romanesque style. The exterior deviates from the Tuscan-Romanesque style in having vertical bands and colonnades with straight architraves. The Assension in mosaic (12th cent.) with which the façade is adorned was restored in 1829.

INTERIOR. The Nave was originally flanked with double aisles, the outer of which have been converted into chapels. Eight of the 22 columns are antique.

On the entrance-wall are two frescoes: to the left, Madonna and saints, by *Amico Aspertini*, a pupil of Fr. Francia; on the right, Visitation, by *Rid. Ghirlandajo* (injured). — **LEFT AISLE.** The CAPPELLA DI SANT' AGOSTINO (2nd) contains two fine frescoes by *Amico Aspertini* (restored in 1881). On the ceiling God the Father, surrounded by angels, prophets, and sibyls; in the lunette to the left the Entombment; below it, to the left, an image of Christ found in the sea (*Volto Santo*, p. 418), drawn by two oxen, to the right St. Augustine, baptised by St. Ambrosius at Milan. In the lunette on the wall, on the right, St. Augustine instructing his pupils, and presenting them with the rules of his order; below, to the left, the Nativity and Adoration of the Magi; on the right, San Frigidiano miraculously checking an inundation of the sea. — In the CAPPELLA DEL SANTO SACRAMENTO (4th), an altar with a *Madonna and four saints in relief by *Jacobus magistri Petri de Senis* (*Jacopo della Quercia*); above, four prophets in high relief; below, low reliefs of Martyrdoms, a Pieta, etc. (1422). Opposite are the tombstones (damaged) of Federico Trenta, founder of the chapel, and his wife, by the same artist (1418).

RIGHT AISLE. In front is the ancient font, with stiff reliefs (copied from an early-Christian ivory pyx), according to a doubtful inscription by *Robertus* (1151); by the wall is the more modern font by *Niccolò Civitelli*; at the back of the first, Annunciation, of the *School of the della Robbia*. The 2nd chapel contains the tomb of St. Zita, the patroness of Lucca, mentioned by Dante (*Inferno*, xxi. 88). In the 5th chapel is a painted relief of the Death and Assumption of the Virgin, by *Matteo Civitelli the Younger*, and a fine Coronation of Mary, by *Francesco Francia* (both covered).

We now cross the Piazza San Frediano, which adjoins the church on the E., and reach the *Piazza del Mercato*, or vegetable-market. The *Palazzo Nobili*, No. 14 in the Piazza S. Frediano (left side), contains a fine Madonna by *Giulio Romano*, with the features of Raphael's Fornarina in the Pal. Barberini at Rome. — The houses enclosing the market stand on the foundations of a Roman **Amphitheatre** (Pl. D, 2) dating from the end of the first or beginning of the second Christian century. Two series of the arcades, of 54 arches each, are still visible on the outside; length 135 yds., width 105 yds.; the arena (the present market-place) $87\frac{1}{2}$ by 58 yds.

To the E. of the Amphitheatre is situated the church of *San Pietro Somaldi* (Pl. D, E, 2), founded during the Lombard period, restored in the 13th cent., and modernized in the interior in the 16th century. — Farther on is *San Francesco* (Pl. E, 2), erected in 1228, containing the monuments of the poet Giov. Guidiccioni (1500-41) and of the celebrated Castruccio Castracani (d. 1328; p. 416). It is now used as a military magazine.

To the S. of the Amphitheatre, Via Guinigi No. 13, stands the *PALAZZO GUINIGI (Pl. D, 2), an Italian Gothic structure of brick with a high tower. No. 16, opposite, is a *Palazzo Guinigi* also.

The *Palazzo Massarosa* (Pl. 21; D, 3), Via Santa Croce 26, contains some good paintings. In the court is a relief by Biduinus (Christ on the Mt. of Olives).

The church of *Santa Maria Forisportam* (Pl. E, 3), founded in the 8th cent. (?) and rebuilt in the 12th, contains antique columns. At the 4th altar on the right is a St. Lucy, by *Guercino*. — The old *Porta San Gervasio* (Pl. E, 3), rising with its two massive round towers at the end of the Via Santa Croce, is a relic of the second town-wall (13th cent.).

A spare hour should be devoted to a *WALK ON THE RAMPARTS, which, especially on the W. and N. sides, afford a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity (Monti Pisani, Alpi Apuane, Apennines). In the grounds on the S.W. side is the monument of *Charles III. of Spain* (Pl. 13; B, 3, 4), erected by his granddaughter, the Duchess Marie Louise, in 1822. On the southernmost bastion, now named *Piazzale Vittorio Emanuele Secondo*, is a pleasant café, in front of which is a marble statue of *Victor Emmanuel II.*, by Aug. Passaglia (1885).

The ENVIRONS of Lucca are beautiful and contain many pleasant villas, but in summer the country is hot and destitute of shade.

The traveller should visit the *Villa di Marlia*, 3 M. to the N.E., with its beautiful grounds, fine points of view, and fountains, resembling Marly near Paris (whence the name), and with a Greek chapel containing old paintings, etc. The road thither leads through the *Porta Santa Maria* (Pl. D, 1), and then diverges to the right from that to the Baths of Lucca. — Excursion to the *Monti Pisani*, see p. 415.

FROM LUCCA TO THE BAGNI DI LUCCA, 16 M., railway in 1 hr. (fares 3 fr. 35, 2 fr. 35, 1 fr. 55 c.). The line ascends the valley of the *Serchio*. 6 M. *Ponte a Moriano* (115 ft.), opposite the high-lying village of *Moriano*. Charming hill-country. Above ($12\frac{1}{2}$ M.) *Borgo a Mozzano* (880 ft.) is the

Ponte della Maddalena or *Ponte del Diavolo*, which is said to have been built in 1322 by Castruccio. The line now enters the valley of the *Lima*. — 16 M. *Bagni di Lucca*.

The *Bagni di Lucca* (season, May 1st to Sept. 15th), which were known as early as the 10th cent. under the name of the 'Baths of Corsena', with springs varying in temperature from 98° to 130° Fahr., consist of several different villages in the valley of the *Lima*. They are much frequented by English and American visitors. *Ponte a Serraglio* (ca. 410 ft.), the chief of these villages, is picturesquely situated on the bend of the rivulet. Here are **Pagnini's Hôtel d'Europe et d'Amérique*, **Pera's Hôtel New York*, and the *Grand Hôtel des Bains de Lucques*, with little difference in their charges (cheaper in Sept.); the *Caf   Postia* and *Italia*, in the *Piazza del Ponte*; the best *Baths*; a *Casino*, with billiard and ball rooms; and the *Post Office*. Good furnished apartments, carriages, and donkeys may be had, but the shops are poor. *Physician*, Dr. Marchi. — Adjoining the *H  tel Pagnini*, on the *Lima*, is the royal *Casino Ridotti*, built in 1840.

Beautiful avenues ascend gradually from *Ponte a Serraglio* to (1 M.) *Villa* (ca. 490 ft.; **H  t. Vittoria*; **H  t. du Parc*, pens. 6-8 fr.; *H  tel Continental*; *H  t. du Pavillon*; *H  t. Queen Victoria*, all with gardens; English chemist), where are the best and quietest apartments (pleasantest on the river-side of the main street), the *English Church* (services in summer at 10.30 & 5, conducted by the English chaplain from Pisa, p. 404), and a *Casino* (with reading and ball-rooms, concerts, etc.), and to (3/4 M.) *Bagni Caldi* (**Grand H  tel des Thermes*, formerly the ch  teau of the Grand-Duke of Tuscany, pens. 6-8 fr.). The mud-baths of *Bagni Caldi* are efficacious in rheumatism and gout; and there is a grotto with a natural vapour bath. The freedom from dust, glare, and excessive heat makes this a delightful summer-resort. — To the baths of Lucca belong also the establishments of *Bernab  * (named after an inhabitant of Pistoja cured here in the 16th cent.), *Docce Basse*, and *San Giovanni*.

The valley of the *Lima* is cool and well-shaded, chiefly with chestnut-trees, affording pleasant walks. Only the paths between *Ponte a Serraglio* and *Villa* and *Bagni Caldi* are provided with benches. There are footpaths on both banks of the stream as far as the suspension-bridge at *Fornelli*. Beautiful excursions may also be taken among the mountains, such as to the village of *Lugliano*, to *Bernab  * (with an old castle), and to the top of the *Monte Prato Fiorito* (4280 ft.). — *Boscolumbo* (p. 383) may be reached hence in about 6 hrs. (carr. and pair 40-45 fr., including an extra horse up the hill). — For excursions in the *Apuan Alps*, see p. 107.

Railway from Lucca to (16 1/2 M.) *Viareggio*, see p. 108.

The RAILWAY TO PISTOJA at first traverses the plain to the E., then it turns to the N. at (23 M.) *Altopascio* and runs through a fertile undulating district to the broad plain of the *Pesola*. Fine view, on the left, of the *Alpi Apuane*; in the distance to the right rise the hills of *Montecatini* and *Monsummano*.

29 1/2 M. *Pescia* (200 ft.; *Postia*), a town with 17,805 inhab., lies 1 1/2 M. to the N., on the river of that name, in a beautiful district, with silk and paper manufactories. The *Cathedral* (restored in 1693) has remains of a fa  ade of 1306, a 13th cent. pulpit, and the fine monument of *Baldassare Turini* (d. 1540) by *Raffaello da Montelupo*. — We cross the *Pescia* and skirt the S. base of the *Apennines*. 31 M. *Borgo a Buggiano*.

33 1/2 M. *Bagni di Montecatini* (98 ft.; **Grand H  tel de la Paiz*; **Locanda Maggiore*; *Continental*; *Corona d'Italia*; *Italia*; *Alb. Torretta*, *Gabrielli*, second-class; numerous pensions), a frequented health-resort in the valley of the *Nievole*, with thermal

baths. A cable-tramway ascends to the little town of *Montecatini*, where Ugucclione della Faggiuola (p. 416) defeated the Florentines on 29th Aug., 1315.

34 M. *Pieve Monsummano*, the station for *Monsummano* (*Hôtel Verdi*; *La Pace*, pens., incl. wine, 6 fr.), on a conical eminence to the right, with warm springs, and a monument (by Fantacchiotti; 1879) to *Giuseppe Giusti* (1809-50), the satirist, a native of the place. Near it is the *Grotta di Monsummano* or *Grotta Giusti*, with hot vapour, discovered in 1849, famous for the cures of rheumatism and gout which it has effected. Season, April-Oct. (bath 2-3 fr.). *Grand Hôtel Vittorio Emanuele*, at the entrance to the grotto, pens. 10-15 fr. — We now thread a tunnel and reach (38½ M.) *Serravalle*, which was an important frontier-fortress during the wars between Lucca and Pistoja. — 41½ M. *Pistoja*.

Pistoja. — *Hotels.* ALBERGO DEL GLOBO (Pl. a; B, 8), Piazza Cino, with electric light, trattoria, and caffè, R. 2½-3, omn. ½ fr., very fair; ALBERGO e TRATTORIA ROSSINI (Pl. b; C, 8), Via Cavour, unpretending. — *Trattoria la Toscana*, Via Garibaldi 990; *Railway Restaurant*. — Wine and Beer at *Giannini's*, outside the Porta Barriera (Pl. B, 4).

Post Office in the Piazza Cino (Pl. B, 8).

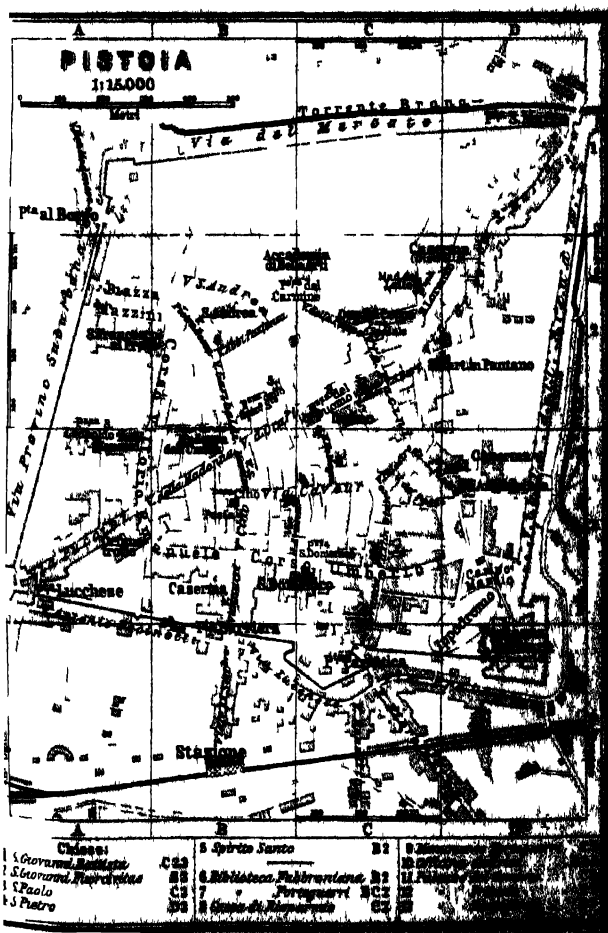
Cab with one horse 60, with two horses 80 c. per drive; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 80 c.

Principal Attractions (½-1 day). San Giovanni Fuorcivitas; Cathedral; Baptistery; Ospedale del Ceppo; Sant' Andrea; Madonna dell' Umiltà. The churches are closed till 4.30 p. m.

Pistoja (210 ft.), a pleasant town with 65,412 inhab. (incl. the suburbs), is situated in the vicinity of the *Ombrone*, a small tributary of the Arno, at the junction of the Leghorn-Florence and Bologna-Florence (R. 52) railway-lines. It has broad, well-built streets, and important manufactories of guns and iron-ware. Pistols are said to have been invented at Pistoja, and thence to derive their name.

Pistoja, the Roman *Pistoria*, near which Catiline was defeated and slain, B.C. 62, was in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1800 the *Cancellieri* and *Pandolphi*, or *Black* and *White* parties, mentioned by Dante (*Inferno*, xxiv. 143), who afterwards extended their intrigues to Florence and influenced the fortunes of the poet himself, were formed here. Pistoja had to surrender to Florence in 1361. It was the birthplace of the celebrated jurist and poet *Cino Sinibaldini* (1270-1386), a friend of Dante, and of the satirist *Niccolò Fortiguerra* (1674-1735), author of the *Ricciardetto*.

In the HISTORY OF ART, Pistoja, which somewhat resembles Florence in miniature, held an important rank in the early part of the middle ages, and was foremost among the Tuscan republics in fostering artistic progress. The older churches, such as the *Cathedral* and *Sant' Andrea*, exhibit a leaning to the Pisan style, which was extensively in vogue in the 12th century. At Pistoja we also meet with many of the earliest attempts at sculpture in Tuscany, which are much ruder than contemporaneous German and French works of the same kind, and with several of the names of the oldest artists (*Guarnones* and *Adesodatus*). After the 14th cent. Pistoja became dependent on Florence both politically and in the province of art. The town continued to be wealthy and ambitious enough to patronise artists, but thenceforth those of Florence were always employed. Of the *Golden Age* of Art we have an important specimen in the silver altar in the Cathedral.



From the railway-station (Pl. B, 4) we proceed straight through the *Porta Barrera* to the (5 min.) little **PIAZZA CINO** (Pl. B, 3), the main focus of traffic. — A few yards to the right, in the *Via Cavour*, rises the old Tuscan-Romanesque church of —

San Giovanni Fuercivitas (*Evangelista*; Pl. 2), erected outside the city walls about 1160, with a somewhat overlaiden façade adorned in Pisan fashion with rows of columns. Over the entrance is a relief representing the Last Supper by *Gruamons*, as an inscription on the architrave records (1162). The church is closed after 9 a.m.; key at *Via dell' Arancio* 306, close by.

INTERIOR On the right is the *Pulpit*, adorned with reliefs on three sides, by *Fra Guglielmo*, a pupil of Niccolò Pisano, whose antique style he followed (about 1270); in front, the symbols of the *Evangelists*. Over the next altar, the "Visitation of Mary, a lifesize group in terracotta, by *Luca della Robbia*, described by Burckhardt as 'the most beautiful group of the Renaissance period'. On the left, a handsome basin for holy water by *Giov. Pisano* (much injured), supported by the cardinal virtues, with allegorical figures above.

Opposite is the *Palazzo Panciatichi-Cellesi*. — Following the *Via Cavour*, and diverging from it by the *Via Francesco Magni*, to the left, we reach the **PIAZZA DEL DUOMO** (Pl. C, 2). On the right rises the —

Cathedral (*San Jacopo*) of the 12th cent., remodelled in the 13th, with an apse added in 1599 by *Jacopo Lafrè*. In the vestibule, over the principal entrance, is a medallion (Madonna surrounded by angels) by *Andrea della Robbia* (1505). The barrel-vaulting is adorned with coffering and rich fruit-garlands from the studio of the Della Robbia.

The **INTERIOR**, sadly marred by alterations, consists of nave and aisles borne by sixteen columns and two piers. — By the wall of the entrance is the **Font**, adorned with five reliefs (History of the Baptist) by *Andrea Ferrucci*; to the left the tomb of *Bishop Atto* (d. 1837), restored in 1796, the reliefs dating from the original monument. — At the beginning of the **RIGHT AISLE** is the monument of *Cino Sinibaldi* (d. 1396; see p. 424), by the Sienese master *Cellino di Nese* (1387), the earliest type of an academic tomb. The bas-relief represents Cino lecturing to nine pupils, among them Petrarch, who afterwards composed a sonnet on his death, exhorting the women to mourn for Cino as the poet of love. — Opposite, in the **LEFT AISLE**, the "Monument of Cardinal Forteguerri (p. 426), designed by *Andrea Verrocchio* (whose clay model is in South Kensington Museum). Above is Christ in the *Mandorla*, supported by angels, beneath, Faith, Hope, and Charity (of which the first and last have been spoiled by *Lorenzetto*). The unattractive sarcophagus, with angels and the bust of the deceased, and the frame round the whole, are later additions. — The **CAPPPELLA DEL SACRAMENTO** (left of the choir) contains a "Madonna with St. John the Baptist and St. Zenobius by *Lorenzo di Credi*, the finest and oldest of his altar-pieces, the figures strongly reminiscent of *De Vinci* (1486). To the left, high-relief bust of *Bishop Donato de' Medici*, ascribed to *A. Rossellino* (1475). — In front of the **HIGH ALTAR** a fine bronze caudabrum (16th cent.). Beautifully inlaid choir-stalls. — In the **CAPPPELLA SAN JACOPO** (right of the choir) is a rich "Silver Altar" executed in the 16th and 17th cent. (covered; sacristan 20-50 c.); at the top, the oldest part, is Christ in the *Mandorla*, in a niche beneath is a sitting statue of St. James, surrounded by apostles and prophets, by *Simone di Ser Memmo* and other masters of the middle of the 14th cent.; below is a large silver tableau

with wings; in the centre fifteen reliefs of subjects from the New Testament and Apostles, by *Andrea di Jacopo d'Ognabene* of Pistoja (1316); the wings consist of nine reliefs on the left, from the Old and New Testament by *Piero da Firenze* (1367), and nine on the right from the life of St. James by *Leonardo di Ser Giovanni*, pupil of Orcagna (1371). About 450 lbs. of silver are said to have been used in the execution of this work of art. An earlier silver altar was plundered in 1285 by Vanni Fucci, for which crime Dante gives him a place in the *Inferno* (xxiv, 124 et seq.).

The *Crypt*, borne by six columns, is modernised.

The campanile was originally a fortified tower (13th cent.), called *Torre del Podestà*, and still bears the arms of governors of the town. The three series of arches were added in Pisan fashion when the tower was adapted to its present purpose.

Opposite the cathedral is the octagonal **Battistero* (*San Giovanni Battista*; Pl. 1), erected after 1339 by *Cellino di Nese* in the Italian-Gothic style, according to Vasari from a design by *Andrea Pisano*. On the exterior is a pulpit. The principal portal has a fine wooden door. The large square font is embellished with richly-decorated slabs from the old pulpit (1199) of the cathedral.

Adjacent is the *Palazzo Pretorio* (Pl. 12), formerly *Pal. del Podestà*, a Gothic building of the 14th cent., with a modern upper story. It now contains the courts of justice. The picturesque **Quadrangle* is enclosed by four round arches resting upon piers, the arcades and the façade are adorned with numerous painted armorial bearings of the Podestà's, remarkable for their admirable heraldic style, restored in 1844. To the left of the entrance are the stone table and seats of the ancient tribunal, bearing the inscription of 1507:

*Hic locus odit, amat, punit, conservat, honorat,
Nequitiam, leges, crimina, jura, probos.*

The piazza is adorned with a *Statue of Cardinal Forteguerria*, a native and benefactor of the city (d. 1473), erected in 1863. — Opposite the Pal. Pretorio is the *PALAZZO DEL COMUNE* (Pl. 11; originally *Pal. degli Ansiani*), erected in the Italian-Gothic style in 1294-1385, with a vestibule. The black marble head near the middle window is said to represent Filippo Tedici, who sought to betray the city to *Castruccio* (p. 416). The large hall upstairs contains fine wood-work of 1534, a relief of the Madonna by the *Master of the Marble Madonnas* (15th cent.), and a **Relief in marble of the School of Verrocchio* (1494), representing the arms of the city supported by two angels. The small picture-gallery contains nothing of importance.

Passing between the cathedral and the Pal. del Comune (by the *Via Ripa del Sale*), we next visit *SAN BARTOLOMEO IN PANTANO* (Pl. C, D, 2), a basilica in the Tuscan-Romanesque style with open roof, borne by twelve columns, with varied capitals, and two pillars. Sculptures on the façade by *Rodolfinus* of Christ and the Apostles, 1167; pulpit, with eight reliefs from the history of Christ, by *Guido Bigarelli* of Como (1250), borne by two lions and the

statue of the sculptor (?) — We now return and take the Via Pacini, on the right, to the —

Ospedale del Ceppo (Pl. C, 2), erected in 1277, but afterwards rebuilt. On the vestibule is a long *Frieze by *Giov. della Robbia* (1514-25), consisting of reliefs in terracotta, beautifully coloured and glazed, representing the seven works of mercy (the last relief on the right, unglazed, was added in 1585 by *Fil. Paladini*); between are figures of Caritas and other virtues.

A little to the E., in the Piazza San Lorenzo, is the church of the *Madonna del Letto* (Pl. C, 2), containing a miraculous bed. — We pass the Ospedale by the Via delle Pappe to the left, which leads to the Piazza del Carmine, follow the Via Abbi Pazienza to the left, and the first side-street (Via Sant' Andrea) to the right, to —

Sant' Andrea (Pl. B, 2), a basilica of the 12th century. On the architrave of the entrance are sculptures of 1166, representing the Adoration of the Magi, with the inscription: 'Fecit hoc opus Gruamons magister bon. et Adeodatus frater eius' (see p. 424). Over the door is a small statue of St. Andrew in *Giov. Pisano's* style.

INTERIOR (closed 9-5, entrance between these hours through the house to the left). The narrow nave and aisles are supported by twelve columns and two piers. The hexagonal *Pulpit with its numerous figures is one of the chief works of *Giovanni Pisano* (p. 406), a copy of that executed by his father at Pisa (pp. 407, 408); some of the details are by pupils. On five sides there are reliefs at the top, and at the corners are single figures: Aaron, Birth of Christ, David, Adoration of the Magi, Jeremiah, Massacre of the Innocents, Symbols of three of the Evangelists (the eagle, now wanting, probably served as a wooden lectern), Crucifixion, three Prophets, Last Judgment, four angels blowing trumpets; below these, at the corners, are six figures of Sibyls (described by Burckhardt as suggestions or even as the models for Michael Angelo's Sibyls) and in the spandrels twelve prophets, the whole being borne by seven columns of red marble, a lion and lioness, a human figure, and a winged lion with two eagles.

At the W. end of the Via Sant' Andrea lies the spacious Piazza Giuseppe Mazzini (Pl. A, B, 2), on the left side of which rises the monastic church of —

San Francesco al Prato, an Italian-Gothic edifice of 1294, with remarkable frescoes by pupils of *Giotto* (14th cent.).

In the NAVE fragmentary frescoes have recently been discovered beside several of the altars. — In the CHOR: Life of St. Francis of Assisi, in a series of free reproductions of *Giotto's* frescoes at Assisi (much damaged). Chapel to the left of the high-altar: Apotheosis of St. Augustine, Marriage of the Virgin, St. Paul's vision on the way to Damascus, Death of St. Clara. 1st chapel to the right of the high-altar, various frescoes of the Franciscan legends (sadly injured); 2nd chapel, Miracles and martyrdom of San Donnino.

The former CHARTER HOUSE also contain frescoes of Scriptural subjects and of scenes from the life of St. Francis of Assisi and a few antiquities: 4. Cast of the city arms (p. 426), by *Verrocchio*; 16-21. Decorated panels from the old pulpit of the cathedral (p. 426); 44. Relief of the Resurrection, by *Luca della Robbia* (?). The pillar with Lombard ornamentation formerly stood in front of the church of San Pietro (p. 428).

We return through the Via Bozzi and the Via Garibaldi (with the *Pal. Cancellieri* on the right, No. 945), and proceed by the Via della Madonna to the right to the church of the —

***Madonna dell' Umiltà** (Pl. B, 3), with an unfinished façade, erected in 1494-1509 by *Ventura Vitoni*, a pupil of Bramante. A fine vestibule, with barrel-vaulting on each side of a central dome (as in the *Cappella de' Pazzi*, p. 480), leads to the handsome octagonal interior, with its graceful Corinthian wall-pilasters. The dome is by *Vasari*.

In the Corso Umberto Primo, in the S. part of the city, is —

San Domenico (Pl. C, 3), a monastic church erected in 1380.

INTERIOR (closed after 8 a.m.; ring at the house on the right). The frescoes at the 2nd altar on the right (*Madonna and Child*) and the 2nd altar to the left (*Crucifixion*, with the Virgin, St. John, and St. Thomas Aquinas) are by *Fra Paolino da Pistoja*. Between the 4th and 5th Altars on the left, monument of the jurist Filippo Lazzari (d. 1412), by *Bern.* and *Ant. Rossellino* (1482-88). — Right Transept: *Cappella Rossignoli*, with the miracle of S. Carlo Borromeo, by *Jacopo da Empoli*, and two tombs (1628 and 1650) attributed to *Bernini*.

Farther on in the same street, to the left, is the church of SAN PAOLO, with a Gothic façade, burned out in 1901. — In this neighbourhood is the church of SAN PIETRO (Pl. 4; D, 3), with an early-Tuscan exterior (unfinished), in which as late as the 16th cent. the mystic marriage of the Bishop of Pistoja and the Abbess of the Benedictine convent was celebrated. The interior has been modernized. In the right transept is a *Madonna and saints* by *Gerino da Pistoja* (1509). — The Viale dell' Arcadia (Pl. D, 1-3) commands a beautiful view of the city and the Apennines.

The *Biblioteca Fabbrontana* (Pl. 6; B, 2) and the *Biblioteca Forteguerri* (Pl. 7; B, C, 2) were founded by two cardinals who were born here.

The *Villa Puccini*, 1½ M. to the N. of Pistoja, has beautiful gardens and sculptures by Pampaloni and others. — The church of *Groppoli*, 5 M. to the W. of Pistoja, contains a pulpit of 1194, with stiff old reliefs.

The RAILWAY TO FLORENCE intersects a rich tract at the base of the Apennines. 48½ M. *Montale-Agliana*. On the left the picturesque castle of *Montemurlo* comes into view, near which the Florentine republicans Baccio Valori and Filippo Strozzi were defeated and taken prisoners by the troops of Cosimo I. in 1537.

52 M. *Prato in Toscana* (210 ft.; *Alb. Giardino*, *Via Magnolfi*; *Caciotti*, *Piazza del Duomo*; *Caffè di Marte*, *Piazza del Duomo*), a well-built town of 51,264 inhab., on the *Bisenzio*, with beautiful environs, is a manufacturing place, of which straw-plait is one of the staple commodities, and is also noted for its excellent bread and biscuits (*biscotti*, *cantucci*). It formerly belonged to Florence, whose fortunes it shared throughout the middle ages. In 1512 it was taken by storm by the Spaniards under Cardona.

In the 15th cent. this small provincial town attracted numerous Florentine artists, so that a visit to it is indispensable to those who desire to be thoroughly acquainted with the EARLY RENAISSANCE style of Florence. An important work by *Donatello* and *Michelozzo*, several compositions by

Andrea della Robbia, and a superb bronze screen bear testimony to the importance of Prato in the history of Renaissance sculpture. Among the painters of the place were *Filippo* and *Filippino Lippi*, *Bandro Botticelli*, and *Fra Diamante*. The church of the *Madonna delle Carceri* at Prato also forms a very striking example of Renaissance architecture. This edifice (erected by *Giuliano da Sangallo*) exhibits the transition from early to high Renaissance, and shows how anxiously the architects of the day directed their attention to the design of a Greek cross covered with a dome.

From the station we follow the *Via Magnolfi*, the first street to the left, to the (4 min.) *Piazza del Duomo*, which is embellished with a monument to the patriot *Giuseppe Massoni* (1897).

The *Duomo*, begun in the 12th cent. in the Tuscan-Romanesque style, was completed by *Giovanni Pisano* in 1317-20 in the Gothic style. The campanile, in the Lombard style, is by *Niccolò di Cecco* (1340). On the façade, rebuilt after 1413 by *Niccolò d'Arezzo*, is a pulpit, adorned by *Donatello* and *Michelozzo*, in 1434-38, with *Reliefs (dancing children) and a fine bronze capital. From the pulpit the highly-revered *Sacra Cintola*, or 'girdle of the Virgin', preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a **Madonna with SS. Stephen and Lawrence* in terracotta, by *Andrea della Robbia* (1489).

INTERIOR (very dark) Over the **PRINCIPAL ENTRANCE** the Virgin delivering the girdle to St. Thomas, by *Ridolfo Ghirlandajo*. The mural paintings in the **CAPPELLA DELLA CINTOLA** (the Virgin presenting her girdle to St. Thomas; discovery of the girdle in Palestine by a native of Prato) are the best works of the kind by *Agnolo Gaddi* (early work; 1366). On the altar is a marble statuette of the Virgin by *Giovanni Pisano*; handsome bronze **Soreen* executed in 1444 by the Florentine *Bruno di Ser Lapo*, the frieze by *Pasquino di Matteo da Montepulciano* (1461-64). A small room adjoining the chapel on the right contains reliefs (Death of the Virgin, Presentation of the Girdle) in the style of the School of Pisa. — In the **CHOR**, at the back of the high-altar, are the **Histories of John the Baptist and St. Stephen* by *Fra Filippo Lippi* (1456-64), in fresco, the finest work of this master (somewhat injured): on the right (above) *Birth* and *Naming of the Baptist*; his *Withdrawal to the wilderness* and his *Preaching*; *Dance of the daughter of Herodias*; by the window, on the right: *Beheading of St. John*; above it a saint. On the left wall of the choir (above): *Birth of St. Stephen*, his *Ordination* and *Care for the Poor*, *Stoning* and *Interment* (among the admirable portrait-figures are *Cardinal Carlo de' Medici*, the donor, and, to the extreme right, the portrait of the painter himself, wearing a black cap). The continuation of the scene of the *Stoning* is on the window-wall; above it a saint; on the ceiling *Evangelists* (best light in the forenoon). — The chapel to the right of the choir is embellished with frescoes of the beginning of the 15th cent., ascribed to *Starnina* and *Antonio VII (?)*: to the right scenes from the life of the Virgin (*Birth*, *Presentation in the Temple*, *Marriage*), to the left scenes from the life of St. Stephen (*Sermon*, *Martyrdom*, *Mourning over his body*). In the right transept, in a Gothic recess in the wall, is the *Death of St. Bernard*, also by *Fra Filippo Lippi* (very dark); the **Madonna dell' Ulivo*, a statue in clay, by *Benedetto da Majano*; and, below, a *Plata* (relief, in marble), by his brothers *Giuliano* and *Giovanni da Majano* (1480). — In the nave, handsome *Frieze*, resting on sphinxes and snakes, by *Mino da Fiesole* and *Ant. Rossellino*. The latter also executed the admirable relief (1478) of the *Presentation of the Girdle*, and of the *Stoning* and *Mourning of St. Stephen*.

Not far from the cathedral, in the *Via Garibaldi*, is the little church of *San Lodovico* (called also *Madonna del Buonconsiglio*),

with a good relief by *Andrea della Robbia* (generally shut, sacristan in *Via San Fabiano* 219).

The *Via Giuseppe Mazzoni* leads to the S. from the cathedral to the *Piazza del Comune*, in which rise the old *Palazzo Pretorio* (13th cent.) and the *PALAZZO COMUNALE*. The latter contains a small picture-gallery on the first floor (open 9-4; fee $\frac{1}{2}$ fr.).

SCULPTURE ROOM Relief of the Madonna, after *Verrocchio*, from the studio of the Della Robbia — **MAIN ROOM** 4 *School of Giotto*, Madonna and saints, 9 *Giov. da Milano*, Madonna and saints; 10 *Agnolo Gaddi*, History of the Holy Girdle, *Fra Filippo Lippi*, 21. Adoration of the Child, 23. Madonna with St Thomas and other saints, 29 *Fredella*, 22 *Filippino Lippi*, Madonna with John the Baptist and St Stephen.

In front of the palace are a *Fountain* by Pietro Tacca, and a marble statue of *Franc. Datini*. — The *Corso Principe Amadeo* leads hence to the church of *San Domenico*, a Gothic edifice of 1281, restored in the 17th century.

The *Via Ricasoli*, the prolongation of the *Via Giuseppe Mazzoni*, leads to the *Piazza Venti Settembre* and the church of *SAN FRANCESCO*; the chapter-house contains mural paintings of the school of *Giotto*, ascribed to *Nic. da Piero Gerini* and *Lor. di Niccolò*. The fine cloisters adjoining contain the sepulchral monument of *Geminiano Inghirami* (d. 1460), by *Ant. Rossellino* (?). — The street to the left of the church leads to the piazza and church of —

***MADONNA DELLE CARCERI**, erected in 1485-91 by *Giuliano da Sangallo*, in the form of a Greek cross, with barrel-vaulting and a dome resting on an attic story. The unfinished exterior of the church is finely adorned with marble. The interior of the dome is adorned with a fine terracotta frieze and medallions of the Evangelists by *Andrea della Robbia* (1491). Handsome choir-stalls.

In the *Via Benedetto Cairoli*, No. 5, is the *Pal. Novellucci*, with four fine bronze dragons by Pietro Tacca, by the windows. — A small shrine at the corner of the *Via Santa Margherita* contains an admirable Madonna by *Filippino Lippi* (1497).

Steam Tramway from Prato to Florence, see p. 481 (No. 4). The cars start beside the Madonna delle Carceri.

About 8 M. to the N W of Prato lies the little village of *Figline* (trattoria), near which rises the *Monte Ferrato* (1835 ft.), with a quarry of serpentine. This stone, known as 'marmo verde di Prato', is much used by the builders of Tuscany. — About 7 M. farther to the N. rises the *Monte di Javello* (3225 ft.), the ascent of which is easy and not destitute of interest. The inn-keeper at Figline provides a guide ($\frac{1}{2}$ fr.) and mules (2 fr.). Those who prefer to return from the summit by a different route, descend the valley to the N. to (1 hr.) *Migliana* (trattoria), or to the E. to (1 hr.) *Schignano* (trattoria) and return by the highroad to Figline and Prato. To walk from Migliana to Prato about 4 hrs. are required.

From Prato to *Sasso* (Bologna) through the *Val di Bisenzio* (omnibus to San Quirico), see p. 382.

58 M. *Sesto Fiorentino* (Alb. d'Italia) is the best starting-point for a visit to *Monte Morello* (3065 ft.; p. 526), which rises to the N.E. — 59½ M. *Castello* (p. 525); 61 M. *Styved* (p. 525). — 62½ M. *Florence*.

58. Florence.

Railway Stations. 1. STAZIONE CENTRALE SANTA MARIA NOVELLA (Pl D, 8, **Restaurants*) for all the railways (approached from the Piazza della Stazione, exit for passengers by the northern line in the Via Luigi Alamanni, for the other lines, adjoining the Piazza della Stazione), where omnibuses from most of the hotels meet every train (^{9/4} fr. incl. luggage), cab 1 fr., at night 1 fr. 80 c., each box 50 c., travelling bag 25 c., trifling gratuity to railway porter. Travellers arriving in the evening should secure a cab in good time, as there is often a scarcity of conveyances — 2 STAZIONE CAMPO DI MARTE, on the E. side of the town, the first stopping place for the slow trains to Arezzo, Perugia, etc., too far from the middle of the town for most travellers — Railway-tickets of all kinds may be obtained at the *Agenzia di Offici delle Ferrovie*, Via dell' Arcivescovado 3 (Pl L, 4), and also at the offices of Cook and Gaze (see p. 498).

Hotels (nearly all the better hotels have lifts and electric light). — On the Lungarno, best situation *GRAND HÔTEL (Pl a, C, 8), Piazza Manin 1, R. 5-9, B. 1 1/2, déj. 3 1/2, D. 6, pens. from 12 1/2 fr.; *HÔTEL DE LA VILLE (Pl b; C, 4), Piazza Manin 3, with steam heating, R. 5-8, B. 1 1/2, déj. 4, D. 6, pens. from 12 1/2 fr., good cuisine; ITALIE (Pl c, C, 4), principal entrance Borgognissanti 19, R. 4 1/2-8, B. 1 1/2, déj. 3 1/2, D. 5, pens. from 12, omn. 1 fr.; FLORENCE & WASHINGTON (Pl d, C, 4), Lungarno Amerigo Vespucci 6, R. 4 1/2-8 1/2, B. 1 1/2, déj. 3 1/2, D. 5, pens. 10 1/2, omn. 1 1/2 fr.; GR. HÔTEL NEW YORK (Pl e; D, 4), Piazza Ponte alla Carraja 1, R. 3-5, B. 1 1/2, déj. 3, D. 5, pens. 8-13, omn. 1 fr., these two frequented by English and American travellers; PALACE HOTEL Lungarno Guicciardini 7, new; HÔTEL ROYAL GRANDE BRETAGNE (Pl f, D, E, 5), Lungarno Acciajoli 8, R. 6, B. 1 1/2, déj. 4, D. 6, omn. 1 1/2 fr.; *PAOLI (Pl g, G, 7), Lungarno della Zecca Vecchia 12, R. 4-6 fr., L. 60 c., A. 1/4, B. 1 1/2, déj. 3, D. 5 pens., incl. wine, 10-12, omn. 1 1/2 fr., frequented by English travellers. All these are of the first class — Somewhat less pretentious HOTEL BRISTOL (Pl i; C, 4), near the Ponte Carraja, R. 4-6 fr., electric light 30 c., B. 1 1/2, déj. 4, D. 6 (wine included at both), pens. 8 1/2-15, omn. 1 1/2 fr.; *HÔTEL D'ALBION (Pl k; D, 5), Lungarno Acciajoli 10, R. from 5 1/2, B. 1 1/2, déj. 2 1/2, D. 5, pens. from 12, omn. 1 fr.; HÔTEL BERNICELLI, Lungarno Acciajoli 16, pens. 7-8 fr.

Near the Cascine, in a quiet situation, at some distance from the chief sights *HÔTEL VICTORIA (Pl h; B, 2), Lungarno Amerigo Vespucci 44, with steam-heating, English landlady, R. from 5 1/2, B. 1 1/2, déj. 3, D. 4, pens. 10-12, omn. 1 fr.; *ANGLO-AMERICAN (Pl l; E, 2), Via Garibaldi 7, well spoken of, R. 3 1/4-5, B. 1, déj. 2 1/2, D. 4 1/2, pens. 8-10, omn. 1 fr.; HÔTEL & PENS. L'ALBION (Pl m; C, 3), Via Curtatone 4, well spoken of, R. 3 fr., L. 60 c., A. 1/4, B. 1 1/2, déj. 2 1/2, D. incl. wine 4 1/2, pens. 7-9 fr.; HÔTEL DES ETATS UNIS ET PENS. LELLI (Pl n; C, 2), Via Montebello 88, pens. 7-9 fr.; HÔTEL DE FRANCE ET PENS. ANGLAISE, Via Solferino 6, pens. 7-10 fr.; HÔTEL MONTEBELLO, Corso Regina Elena 6 (Pl B, 2), frequented by English travellers, pens. from 7 fr.

Near the Piazza Vittorio Emanuele and the Piazza della Signoria, in the centre of the town *SAVOY (Pl o, E, 4), Piazza Vitt. Emanuele 7, with booking office, R. from 6, B. 1 1/2, déj. 4, D. 7, pens. from 15, omn. 1 1/2 fr.; *HELVETIA (Pl p; E, 4), Via dei Pescioni, with steam heating, R. 4-6, B. 1 1/2, déj. 3, D. 4 1/2, pens. from 10, omn. 1 fr.; HÔTEL DE LONDRES ET PENS. MÉRISOPOL (Pl q; E, 5), Via Sassetti 8, R. 2 1/2-4, B. 1 1/4, déj. 2 1/2, D. 4, pens. 7-10, omn. 1 fr.; *HÔTEL DU NORD, Piazza Strozzi (Pl E, 4, 5), R. from 4, B. 1, déj. 3 1/2, D. 5, pens. incl. wine 8-12, omn. 1 fr.; *HÔTEL DE L'EUROPE (Pl s; D, 5), Via Tornabuoni, with steam-heating, R. 3-5 1/2, B. 1 1/2, déj. 3, D. 4 1/2 fr.; *CAVOUR (Pl t; F, 5), Via del Proconsolo 5, with steam-heating, R. 3-4, B. 1 1/4, déj. 3, D. 4 1/2, pens. 10-12, omn. 1 fr. — FORTE ROSSA (Pl u; D, 5), Via Forte Rossa 13, with hot-air heating and good restaurant, R. from 3, B. 2 1/4, déj. 2 1/2, D. 4, pens. (incl. wine) from 5 1/2, omn. 1/4 fr.; ALESSANDRO FRONZONI (Pl r; F, 4), Via de' Puceti, at the corner of the Via Cavour, well

spoken of; **ALB. BERNA e PARLAMENTO**, Piazza San Firenze (Pl. F, 5), with restaurant, R. 2½-3, déj 2½, D. 3½, pens. incl. wine 8, omn. ¼ fr., all spoken of; **SPAGNA**, R. 3 fr., A. 70 c., déj. 2½, D. 4, pens. incl. wine from 8, omn. 1½ fr.; **PATRIA**, with trattoria, R. 2, déj. 1½, D. 3, pens. 7, omn. ¾ fr.; **STELLA D'ITALIA e SAN MARCO**, unpretending hôtel garni, these three in the Via de' Calzajoli (Pl. E, 6).

Near Santa Maria Novella and the Railway Station: "MINERVA (Pl. v, D, 8), Piazza Santa Maria Novella 16, R. 4-5, B. 1½, déj. 3, D. 4½, pens. 10-12, omn. 1 fr.; **HÔT. DE ROME** (Pl. w, D, 4), Piazza S. Maria Novella 8, R. from 4, B. 1½, déj. 3, D. 4½, pens. from 10, omn. 1 fr.; **GR. HÔT. BAGLIONI**, corner of Piazza dell'Unità Italiana and Via Panzani, new; **HÔT. DE MILAN** (Pl. y, E, 4), Via de' Cerretani 12, R. 4-6½, B. 1½, déj. 3, D. 4½, pens. 8-12, omn. 1 fr. — "ALB. BONCIANI (Pl. x, E, 8), Via de' Panzani 23, with an elegant restaurant, R. 2-3 fr., L. 80, B. 80 c., déj. 2½, D. 4, pens. from 8 (wine included), omn. 1 fr., unpretending; **ALB. ROMAGNA**, Via de' Panzani 4; **REBEOCHINO-BONCIANI**, Piazza della Stazione 2 (Pl. D, 3), R. 2-3½ fr., L. 80 c., déj. 2½, D. with wine 8 fr.; **VILLE DE PARIS**, Piazza della Stazione 6; **ALBERGO-RISTORANTE ADRIATICA**, Piazza Santa Maria Novella 22, R. 1½-2 fr.; these five unpretending Italian houses.

Pensions (generally good). In the Lungarno (right bank) and the Adjoining Streets. **BELLINI**, Lungarno Amerigo Vespucci 22, 8-12 fr.; **CAMMARANO-ROCHAT**, Via Curtatone 1, 6-8 fr.; **LOTTINI**, Lungarno Corsini 6, with lift, 6-7 fr.; **PROCIOLI**, Via Tornabuoni 1, 8-10 fr.; **CORRADOSI**, Via Sangallo 118, 5-8 fr.; **MME. ROCHAT**, Via dei Fossi 16, second floor, 5-8 fr.; **BERNIELLI**, Lungarno Acciajoli 12 and Borgo Santi Apostoli 17, 6-10 fr.; **TOZZINI**, Lungarno Acciajoli 2 bis, 6 fr.; **SAMMUR**, Lungarno della Borsa 6, 5-7 fr.; **BALESTRI**, Piazza d'Arno 5, 5-7 fr.; **SIMI**, Lungarno delle Grazie 8; **MISS WHITE**, Piazza Cavallleggieri 2, adjoining the Lungarno delle Grazie, 6-10 fr.; **JENNINGS-RICCIOLI**, Corso dei Tintori 37; **LUCHNER**, Lungarno Zecca Vecchia 10, 8 fr. — *Near the Cascine:* **AZZERONTI**, Corso Regina Elena 4; **FIORAVANTI**, Via Solferino 5, 5-7 fr.; **LE ROLLAND**, Via Solferino 8, 7-10 fr. (English); **MISS CONSTANTIN**, Via Solferino 10, 7-10 fr. (English); **GIBARD**, Via Montebello 5, 7-8 fr.; **SPINETTI-EDEN**, Via Montebello 30, 6-8 fr. — *In the Centre of the Town (near the Piazza Vittorio Emanuele, Santa Maria Novella, and the Piazza del Duomo).* **MISS PLUCKNETT**, Piazza Vitt. Emanuele 1 (Palazzo Bocconi), 7-8 fr.; **PROF. SCOTTI**, Piazza Vitt. Emanuele 6, 5 fr.; **PENDINI**, Via degli Strozzi 2 bis, cor. of the Piazza Vitt. Emanuele, with lift, 6-9 fr.; **AZZOLINI**, Piazza degli Antinori 2; **DELLA CASA**, Via de' Banchi 2, with lift; **MORINI**, Via S. Antonino 8, 6-7 fr.; **NARDINI**, Piazza del Duomo 7, at the corner of the Borgo San Lorenzo, 6-7 fr. (R. without board 2-3 fr.); **CHAPMAN**, Via Pandolfini 21, 7-9 fr. (frequented by Americans). — *North Eastern Quarters (from the Railway Station to the Viale Principe Amedeo and the Piazza d'Azeglio).* **CIAMFERONI**, Via Nazionale 20; **CIACCHIANI**, Via Nazionale 30; **VILLA TROLLOPE** (Mrs. McNam.), Piazza dell'Indipendenza, well situated, pens. from 8 fr.; **MOGGI**, Piazza dell'Indipendenza 8; **CIOLETTI**, Piazza dell'Indipendenza 4, 6 fr.; **VELTRONI-SANARELLI**, Via Ventisette Aprile 2, 5-7 fr.; **BANCHI**, Viale Principessa Margherita 54, 5-8 fr.; **VIGNOLO**, Via Cherubini, 6-7 fr.; **SELA**, Via della Colonna 11, 6-7 fr.; **BORGAGNI**, Viale Principe Amedeo 6, 6-7 fr.; **MME. JENNY GIACHINO** (English), Piazza d'Azeglio 18, from 6 fr.; **FRATTIGIANI**, Viale Carlo Alberto 5. — *On the left bank of the Arno:* **OLARI-MOLINI-BARBESI** (pens. 8-12 fr.), **MISS GODKIN**, both in the Lungarno Gulciardini (Nos. 17 and 1); **LAURENT**, Via del Presto 11, 3rd floor, near S. Spirito, pens. 5-7 fr.; **BENOIT** (6-7 fr.), **GIANNINI**, these two in the Lungarno Serristori (Nos. 13, 21); **CHECCACCI**, Via Santo Spirito 31; **ABOETI**, Via Torre al Gallo, 7 fr.

Furnished Apartments (let even for a few days; comp. pp. xx, xxx). **Wackermann**, Via Montebello 52; **Bruschi**, Via Garibaldi 10; **Prof. Thurnauer**, Piazza della Signoria 5; **Casa Domestica**, Via San Niccolò 1 (3rd floor; Pl. E, F, 7); **Giulia Rossi**, Piazza del Carmine 8 (for ladies only). Lodgings to let are generally indicated by a placard, and may also be found by application to a house-agent. The charges depend, of course, on the situation. Two

furnished rooms cost on an average 50-60 fr. per month, in summer 40-50 fr.; attendance about 5 fr. Completely furnished houses, with cooking, may be hired for 250-500 fr. per month. The *Lungarno*, the new quarters near the *Cascine*, *Piazza Santa Maria Novella*, *Piazza dell'Indipendenza*, etc., may be mentioned as healthy and pleasant situations. The *Piazza Pitti* is, perhaps, the most desirable quarter on the left bank of the Arno. The *Lungarno* should be avoided in summer on account of the exhalations and the mosquitoes.

Restaurants (comp. p. xxi) **Doney et Neveux*, Via Tornabuoni 16, first floor, déj. 4, D (about 6 p.m.) 5-7 fr., wine extra; **Capitani (Bono)*, Via Tornabuoni 11, first floor, déj. 3½, D. 5 fr.; *Restaurant Français*, in the Hôtel Cavour, see p. 431; *Gambrinus Halle*, see below. — *TRATTORIE* in the Italian style (those in the centre of the city are disagreeably crowded on Frid. afternoons): **Mellini* (see below), **Tazza d'Oro*, **Etruria*, **La Toscana*, *Patria* (see p. 432), all in the Via de' Calzajoli; **Porta Rossa*, Via Porta Rossa 13 (see p. 432); **Bonciati*, Via de' Panzani 23 (p. 432); *Cinque Lampade*, Via Ricassoli 18; *Giotto*, Piazza del Duomo 13, moderate; **Giglio*, Piazza San Firenze 5, unpretending; **San Marco*, Via Cavour 53; *L'Adriatica* (p. 432), Piazza Santa Maria Novella; *Mondo*, Via Martelli, unpretending. — The **Ristorante delle Due Terrazze*, Via Pontassieve, outside the Barriera Aretina (to the E. of Pl. I, 7), is an attractive open-air restaurant.

Birrerie (comp. p. xxiii). *Gambrinus Halle*, Piazza Vitt. Emanuele (Pl. E, 4, 5), with large concert-room (Munich beer), usually crowded in the evening and imperfectly ventilated; *Tazza d'Oro*, see above; *Amerigo Vespucci*, Via de' Lambertini 5 (Pl. E, 5); *Reininghaus*, Piazza Vitt. Emanuele 8; *Viennese*, Piazza della Signoria 3. German beer at all these.

Wines (comp. p. xxiii). *Mellini*, Via de' Calzajoli 13 (see above); *Fiascherteria Aglietti*, Piazza Vitt. Emanuele; *Barile*, Via de' Cerchi (Pl. E, F, 5); *Paoli*, Via Tavolini; *Antico Fattore*, Via Lambertesca; the last three also provide plain meals.

Cafés (comp. p. xxiii), less inviting than in many other Italian towns, a few only with seats in the open air: *Antico Bottegone*, Piazza del Duomo, cor. of the Via Martelli (concert in the evening); *Caffè Centrale*, *Birreria Reininghaus* (see above), both in the Piazza Vitt. Emanuele; *Eletico*, Piazza del Duomo 14; *Giappone*, Piazza della Signoria, unpretending.

Confectioners (Pasticcerie). **Doney et Neveux*, Via Tornabuoni 16 (recommended to ladies); **Giacosa (Bono)*, Via Tornabuoni 11 (good coffee, 70 c.); **Gilli*, Via degli Spziali 6, cor. of the Piazza Vitt. Emanuele, and Via de' Calzajoli 10; *Digerini, Marinai, & Co.*, Via de' Vecchietti 5a (tea-rooms); *Cloetta*, Via de' Cerretani 10. — *Albion Tea Rooms*, Via de' Vecchietti 5 (week-days 11-6.30; closed on Sun.). — English baker: *Balboni & Mueller*, Via della Vigna Nuova 5.

Havanna Cigars. *Galletti*, Via de' Calzajoli 1; *Parenti*, Via Tornabuoni 15.

Cabs are stationed in most of the piazzas. The following is the tariff within the Cinta Desiarla or line of municipal imposts. The night-fares are exigible from one hour after sunset till sunrise.

	Day	Night
Per Drive (including drive from the station to the town)	1. —	1. 30
By Time: 1st ¼ hr.	1. 20	1. 50
" 2nd ¼ hr.	— 60	1. —
" each additional ¼ hr.	— 75	1. —
Outside the town, for the first ¼ hr. 2 fr., for each ¼ hr. additional 1 fr. — Each large article of luggage 50 c.		

Electric Tramways (comp. the Plan and the Map, p. 520). Details of both the electric and steam tramways may be found in the '*Orario dei Tramways Fiorentini*' (10 c., obtainable at the office in the Piazza della Signoria), as well as in the larger time-tables mentioned on p. xvi.

1. *Piazza de' Giudici* (Pl. E, 6)-Lungarno della Zecca Vecchia (Pl. G, I, 7)-Viali di Circonvallazione - *Piazza degli Zuavi* (Pl. A, B, 1, 2); every 10 min. (fares 10-20 c.). — 2. *Piazza del Duomo* (W. side; Pl. F, 4)-Porta al Prato (Pl. B, C, 1)-Ponte alle Mosse-Cascine (Piazzale del Re; p. 524); every 20 min. (20 c.). — 3. *Piazza del Duomo*-Porta al Prato-Barriera Ponte all' Asse-Rifredi (p. 525; 15-20 c.)-Castello (p. 525; 20-25 c.)-Sesto (p. 525; 30-35 c.); every 10-20 minutes. — 4. *Piazza del Duomo* (E. side; Pl. F, 4)-Barriera della Querce (comp. Pl. I, 3)-Le Lune-San Domenico (p. 526; 30 c.)-Regresso di Majano (p. 527; 40 c.)-Fiesole (p. 527; 50 c.); every 20 min. (14 times daily in winter) in 50 minutes. The open extra car stops at San Domenico. — 5. *Piazza del Duomo* Piazza Beccaria (Pl. I, 6)-Barriera Settignanese-Ponte a Mensola (p. 529; 20-25 c.)-Settignano (p. 529; 30-35 c.); every 22 min. (to Settignano sometimes alternate cars only). — 6. *Piazza del Duomo*-Piazza Beccaria-Barriera Arcina-Rovizzano; every 11 min. (20-25 c.). — 7. *Piazza del Duomo*-Piazza de' Giudici-Barriera San Niccolò (Pl. H, 8; p. 524; 10-15 c.)-Bagno a Ripoli (20-25 c.); every 17 minutes. — 8. *Linea del Viale del Goltz* (p. 520): *Piazza del Duomo*-Ponte in Ferro (Pl. H, 8)-Piazzale Michelangelo (Pl. F, G, 8; p. 521; 25 c.)-Torre al Gallo (35 c.); below the view-point mentioned at p. 523-Gelsomino (see below; 40 c.). — The afternoon cars to Fiesole and Gelsomino are usually crowded during the tourist-season.

Steam Tramways. 1. *Linea del Chianti: Porta Romana* (Pl. A, 7)-Gelsomino (see above; below Poggio Imperiale, p. 522; 10-20 c.)-Certosa (p. 523; 20-35 c.)-Tavernuzze-Grave (1 fr. 80-1 fr. 70 c.) to the Certosa; 18 times daily in 23 min. — 2. *Piazza Castello* (Pl. B, C, 4)-Porta San Frediano (Pl. B, 4)-Casellina-Signa (p. 403)-Porto di Mezzo. — 3. *Piazza della Stazione* (Pl. D, 3)-Brozzi-Poggio a Cafano (p. 525); 7 times daily (70-90 c.). — 4. *Piazza della Stazione*-Campi-Prato (p. 428); 7 times daily (80 c.-1 fr. 10 c., return-tickets 95 c.-1 fr. 60 c.).

Omnibuses (10 c.) from the Piazza della Signoria to the *Porta Romana* (Pl. A, 7; also reached by a line from the Piazza del Duomo), the *Porta San Frediano* (Pl. B, 4), the *Porta al Prato* (Pl. B, C, 1), the *Piazza dell'Indipendenza* (Pl. F, 2), along the Via San Gallo to the *Ponte Rosso* (Pl. I, 1), along the Via Cavour to the *Barriera delle Cure* (comp. Pl. I, 1), along the Via Gino Capponi (Pl. H, I, 3) to the *Barriera della Querce*, to the *Piazza d'Assoglio* (Pl. I, 5), and the *Piazza Beccaria* (*Porta alla Croce*; Pl. I, 6).

Post Office (Pl. E, 5, 6) in the Uffizi, open daily from 8 a.m. to 9 p.m. (branch-offices at the railway-station and at Via de' Vecchietti 6, Via de' Fossi 2, Piazza di Porta Romana 1, and Piazza Cavour 5).

Telegraph Office in the Palazzo Nonfinito (Pl. F, 5; p. 476), Via del Proconsolo 12; also at the above-mentioned branch post-offices.

Consulates. British Consul General, *Major Percy Chapman*, Via Tornabuoni 2-4; vice-consul, *Mr. Placci*. American Consul, *Mr. Edw. C. Cramer*, Via Tornabuoni 10; vice-consul, *Mr. Spirito Bernardi*. — International Lawyer, *Mr. Thomas Childs, M. A.*, Counsellor at Law and Advocate, Via Ginori 14.

Physicians (hour of consultation generally 2-3): *Dr. Coldstream*, Via Ferruccio 5; *Dr. Gerald Garry*, Via del Vecchietti 2; *Dr. Latng Gordon*, Via Panzani 10; *Dr. Henderson*, Piazza Strozzi 2; *Dr. Kirch* (American), Via Montebello 5; *Dr. C. R. Parks* (American), Via Garibaldi 6; *Dr. Kurz*, Via delle Porte Nuove 12; *Dr. Levier*, Via Jacopo da Diacceto 16; *Dr. Oleni* (for children), Piazza dell'Indipendenza 9; *Dr. Paggi*, Via Nazionale 12 (speaks English); *Dr. R. Baldelli* (homeopath; speaks English), Via Vigna Nuova 29; *Dr. Ottetti* (for children), Via Cavour 77. — **Dentists:** *Dr. Hains* (American), Borgognissanti 5; *Dr. Elliott* (American), Via Tornabuoni 10; *Schaffner* (Amer.), Via dei Cerretani 8; *Duna*, Via Tornabuoni 9; *Benevenuti*, Via dell'Arcivescovado 2. — **HOSPITAL** (*Maison de Santé*) in the *Villa Stantis*, outside the Porta Romana, corner of the Viale del Poggio Imperiale and

the Via Torricelli, for the sick of all creeds and nationalities; 7-10 fr. per day, poor patients gratis. **ENGLISH HOSPITAL**, *Villa Regina Natalia*, Via Bolognese 48, charge 7-12 fr. per day. — **PRIVATE HOSPITALS** at *Dr. Kurz's* (p. 434) and *Dr. Vanzetti's*, Piazza Santa Trinità 6.

Chemists. English. *Roberts & Co.*, Via Tornabuoni 17; *Groves (Münstermann)*, Borgognissanti 15. German: *Junssen*, Via dei Fossi 10; *International Pharmacy*, Piazza Vitt. Emanuele 5. — **Nurses** may be engaged through the chemists or by application to the *Holland Institute of Trained Nurses*, Piazza d'Arno 5, to the *English Nursing Sisters*, Via Ferruccio, or to the *Marienheilm* (German), Via de' Serragli 110. — *Teresa Orlandini*, Via dei Geppi 3, visits ladies at their own residences for hair-dressing, shampooing, etc.

Baths. *Stabilimento Balneario*, Via de' Pecori 8 (Pl. E, 4); at Via Bonifazio Lupi (Pl. G, 1; bath 80 c.); *Baroncelli*, Borgo Santi Apostoli 16 (1 fr.); *Franceschi*, Via Vigna Nuova 19 and Via di Parione 28. — **River-baths** on the Arno, in summer.

Shops. The best shops are to be found in the Via Tornabuoni, Via de' Cerretani, etc. — The establishment *Alle Città d'Italia* (Fratelli Bocconi), Via degli Speciali (Pl. E, 5), is a branch of the large 'general provider' mentioned at p. 114.

Booksellers. *B. Seeber*, Via Tornabuoni 20; *Flor & Finkel*, Lungarno Acciajoli 24; *Bocca*, Via de' Cerretani 8; *George A. Cole*, Via Tornabuoni 17; *Paggi*, Via Tornabuoni 15; *Bemporad e Figlio*, Via del Proconsolo 7; *Olschki*, Lungarno Acciajoli 4 (old books). — Music and pianos may be hired of *Brizzi & Nicolai*, Via Cerretani; *G. Ceccherini & Co.*, Piazza Antinori. — **Reading Rooms.** **Vieuxseux*, Via dei Vecchietti 5 (Pl. E, 4), open 8 a.m. to 10 p.m., admission 50 c., per week 3, per month 7, per quarter 14 fr.; *Circolo Filologico*, Via Tornabuoni 4 (subscription for a month 4 fr.). — **Circulating Libraries.** **Vieuxseux*, see above (1 fr. per week); *Fanni*, Via Tornabuoni 12, Italian and French books; *Circolo Artistico*, Via de' Pucci (Pl. E, 4), art periodicals, etc. — **Newspapers.** *La Nazione*, *Pieramosca* (5 c.), *The Italian Gazette* (weekly; 20 c.), etc. — **Literary Office** (*Miss Newman*), Pal. Vieuxseux, Via Vecchietti (translations, type-writing, etc.)

Photographs. *Alinari*, Via Nazionale 8 and Via Strozzi 1; *Brogi*, Via Tornabuoni 1; *Anderson*, Via de' Cerretani 10 and Via dell' Arcivescovado 8; *Pini*, Lungarno Acciajoli 9.

Antiquities. *Bardini*, Piazza de' Mozzi 1; *Costantini*, Lungarno Guicciardini 7; *Giampolini*, Piazza Santa Maria Novella 8; *Pacini* (Etruscan articles), Via dei Fossi 20.

Works of Art. PICTURES: *Pisani*, Piazza Manin 2; *Hautmann*, Via della Scala 18. Copies of paintings may be obtained at *Pisani's*, or ordered direct from the copyists in the galleries. — **SCULPTURES:** *Fritlli*, Via de' Fossi 4; *Lapini*, Via de' Fossi and Piazza Manin; *Romanelli*, Lungarno Acciajoli 22. — **PLASTER CASTS.** *Lelli*, Corso de' Tintori 55. — **MAJOLICA:** *Società Ceramica Richard-Ginori*, Via Rondinelli 7 (Pl. E, 4; permesso for Doccia, see p. 525); *Catagalli*, Via Senese 21 (Pl. A, 7; factory), artistic reproductions of antiques; *Bondi* (terracotta copies), dépôt of the factory at *Signa* (p. 403), Via de' Vecchietti 2; *L'Arte della Ceramica*, Via degli Strozzi 2, modern ware. — **WOOD CARVINGS** (figures, ornamental works, furniture). *Olivotti*, Via de' Fossi 31; *Stabilimento Barbetti*, Via del Prato (Pl. C, 2, factory, closed on Sun.); *L. Frutini*, Via Santa Caterina 8. — **MOSAICS:** *Scappini*, Via Tornabuoni 1; *Sandri*, Via de' Fossi; *Boni*, Piazza 8; *Trinlà* 1, and others. — **BOOK-COVERS AND OTHER ARTICLES IN VELLUM;** *Giannini*, Piazza Pitti 19.

Artists (American and English). **PAINTERS:** *Spencer Stanhope*, Via Lungo il Mugnone 11; *M. M. Berthoud*, Via Lungo il Mugnone 19; *Isaac E. Craig*, Villa Stufa Montughi; *Eug. Meeks*, Via Alfieri 8; *Henry R. Newman*, Piazza dei Rossi 1; *Stephen B. Parker*, Via Melarancio 2; *Fr. W. Loring*, Via Ventisette Aprile 18. — **SCULPTORS:** *Miss Fræderne*, Viale Filippo Strozzi 28; *A. E. Harnisch*, Via del Prato 89; *Prof. L. G. Mead*, Via Officine 4 bis;

J. Powers, Via Poggio Imperiale; *Preston Powers*, Via Farinato degli Uberti 1; *J. L. Thompson*, Viale in Curva 11.

Art Exhibition of the *Società delle Belle Arti*, Via del Campidoglio 1 (Pl. E, 4), in April and May, daily 10-8 (adm. 1 fr., Sun. 50 c.). — **Istituto Storico Artistico**, Viale Principessa Margherita 21, second floor (Pl. F, 1); director, *Prof. Brockhaus*.

Goods Agents. *Humbert*, Via Tornabuoni 20; *Anglo-American Supply Stores*, Via Cavour 41 (also storage of luggage, etc.); *Küntzel*, Via dell'Orivolo 45; *Meyer & Gloor*, Piazza Santa Maria Novella 28.

Tourist Bureaux. *Cook & Son*, Via Tornabuoni 10; *Gaze & Sons*, at Humbert's, see above.

Bankers. *French, Lemon, & Co.*, *Cook & Sons*, *Whitby, Maquay, & Co.*, Via Tornabuoni 2, 10, & 5; *Kuster & Co.*, *Bernet*, Via degli Strozzi 2 D; *Steindhalin & Co.*, Via del Proconsolo 10; *Banca Commerciale Italiana*, Via Bufalini 7 (Pl. F, G, 4). — **Money Changers.** *Credito Italiano*, Via Tornabuoni 17 and Via de' Cerretani.

Teachers of music and Italian may be enquired for at the chemists', or at the booksellers'. — *Istituto Bettino Ricasoli*, an Anglo-Italian school for boys (headmaster, Mr. G. B. Begg), Via Santa Reparata 111. — *International Institute and English High School*, for girls (principals, Mme. Miglicetta and Miss Ogier Ward), Viale Principe Amedeo 2.

English Churches. *Holy Trinity* (Pl. H, 2), Via La Marmora, behind S. Marco; services at 8.30, 11, 4.40 (litany), and 5 (Rev. A. A. Knollys). — *St. Mark's Anglo-Catholic Church*, Via Maggio 18; services at 8.30, 11, and 5 (Rev. H. Tanner). — *American Episcopal Church (St. James)*, Piazza del Carmine 11; services at 8.30, 11, 3.15 (litany), and 5.30 (Rev. H. A. Venables). — *Presbyterian Service*, Lungarno Guicciardini 11; at 11 and 3 (Rev. A. S. Mactavish). — *Waldensian Service* (p. 40; Italian), on Sundays at 11 a.m. in the Palazzo Salviati, Via dei Serragli 51. — *Church of St. Joseph* (for English-speaking Catholics), Via S. Caterina. — *New Jerusalem Church* (English service), Piazza Beccaria.

Clubs. *Florence Club* (English), Via Borgognissanti 5; *Circolo dell'Unione*, Via Tornabuoni 7; *Italian Alpine Club*, Via Tornabuoni 4 (p. 505).

Theatres (comp. p. xxiv). **Teatro della Pergola* (Pl. G, 5), erected in 1638, remodelled in 1857, Via della Pergola 12, for operas and ballet, representations during a few months only in winter (adm. 8 fr.; box-office, Via del Corso 7, Pl. F, 5); *Niccolini* (Pl. F, 4), Via Ricasoli 8, Italian and French opera and comedy; *Verdi* (Pl. F, G, 6), Via Ghibellina 81, operas and ballet; *Pollcama* (Pl. B, 2), Corso Vitt. Emanuele; *Arena Nazionale*, Via Nazionale (Pl. E, 8), operettas, comedies, and equestrian performances. — *Alhambra* (Pl. I, 8, 7), Piazza Beccaria, variety theatre.

Popular Festivals. On the eve of the *Feast of Epiphany (Befana)*; Jan. 6th the 'Street Arabs' perambulate the streets with horns, torches, and shouting, and the feast itself is celebrated by a universal exchange of presents. — During the *Carnival* several 'Veglioni' or masked balls are held. — *Saturday before Easter.* 'Lo Scoppio del Carro', a chariot laden with fireworks, is driven to the front of the cathedral, and its contents ignited about noon by a rocket in the shape of a dove ('Columbina'), which descends from the high-altar along a string. The 'dove' is ignited during the 'Gloria' on a stone from the Holy Sepulchre, said to have been brought to Florence by Passo de' Passi in 1098. Its course is watched with great interest by the thousands of country people assembled in the piazza, as its regularity or irregularity is supposed to presage a good or a bad harvest respectively. The car is then dragged by four white oxen (from the dairy-farm in the Cascine) to the Via del Proconsolo, and the remaining fireworks are let off at the Canto de' Passi (p. 476). — On *Ascension Day ('Giorno del Grillo')* the people go out to the Cascine before daybreak, breakfast on the grass, and amuse themselves till evening. — In the old quarters the inhabitants of each street celebrate the day of their patron-

saint with music and fireworks. — According to an ancient custom the *Florita per Savonarola* takes place on May 23rd, when the spot on which the stake was erected (p. 447) is strewn with flowers. — At the *Festa dello Statuto*, on the first Sunday in June, there are a parade in the Cascine and an illumination after dark. — The *Festival of St. John* on 24th June is observed by fireworks, etc. — On June 29th the neighbouring villas are illuminated.

Flower Market. In winter on Thurs. 8-2 in the Mercato Nuovo (p. 449); in summer, usually in the arcades of the Uffizi Palace. — Principal market in the Mercato Centrale (p. 501).

Diary. Churches generally open the whole day, except from 12.30 to 2 or 3 p.m.; the Cathedral and the church of Santissima Annunziata (p. 482) are open all day. — Collections belonging to government are closed on public holidays, which include the last Sun. during the Carnival, June 24th (the festival of San Giovanni Patrono), June 29th (the festival of St. Peter and Paul), and Sept. 20th, besides those mentioned on p. xxiv. Artists, etc., may obtain *Free Tickets* and *Permission to copy paintings* at the 'Direzione', in the Uffizi (applications to be countersigned by the applicant's consul).

**Accademia di Belle Arti* (p. 492), see *Galleria Antica e Moderna*.

San' Apollonia (frescoes by Andrea del Castagno, etc.), daily, 10-4, 25 c., Sun. free: p. 497.

**Archaeological Museum* with the *Galleria degli Arazzi*, daily, 10-4, adm. 1 fr., Sun. gratis (see p. 484).

Bargello, see *Museo Nazionale*.

Biblioteca Laurenziana (p. 498), week-days, 10-4 (April Sept. 11-5).

Bibl. Marucelliana (p. 490), week-days, 8-8 and 8-9 (in summer 9-5).

Bibl. Nazionale Centrale (p. 471), week days, 10-4.

Bibl. Riccardiana (p. 490), week-days 9-3 (in summer 7-1).

**Boboli Garden* (p. 518), open to the public on Sun. & Thurs. afterwards; at other times only to those provided with a 'permesso' from the 'Amministrazione' of the Pal. Pitti (see p. 483).

Cathedral Museum, see *Museo di Santa Maria del Fiore*.

Cenacolo di Polignone, daily, 10-4; adm. 25 c., Sun. free (p. 501).

Chiosiro dello Scalzo (Andrea del Sarto's frescoes), daily, 10-4; adm. 25 c., Sun. free (p. 497).

**Galleria Antica e Moderna*, daily, 10-4; 1 fr., Sun. free (p. 492).

Gal. degli Arazzi, see *Archaeological Museum*.

Gal. Buonarroti, daily, exc. Sun. and festivals, 10-4; 50 c., Mon. and Thurs. free (p. 480).

Gal. Corsini, Tues., Thurs., and Sat., 10-3 (p. 508).

***Gal. Pitti* (*Gal. Palatina*; p. 511), daily 10-4, Sun. gratis, on other days, adm. 1 fr. Usually crowded in the morning during the season.

***Gal. degli Uffizi* (p. 467), 10-4, Sun. gratis, on other days, adm. 1 fr. Usually over-crowded in the morning during the tourist-season.

**San Lorenzo*, new sacristy and chapel of the princes, daily, 10-4, adm. 1 fr. (Sun. free), p. 488.

Santa Maria Maddalena de' Pazzi (Perugino's frescoes), daily 10-4, adm. 25 c., Sun. free (p. 488).

Museo Indiano, Wed. and Sat., 9-3, free (p. 492).

Museo dei Lavori in Pietra Dura, daily, 10-4, closed on Sun. (p. 496).

Museo di Fisica e Storia Naturale (p. 519), Tues., Thurs., and Sat., 10-4 (in winter 10-8).

**Museo di San Marco*, daily, 10-4, 1 fr.; on Sun. gratis (p. 481).

**Museo di Santa Maria del Fiore*, daily, 10-4 (Nov. 1st-April 30th, 10-3); 50 c.; free on Sun. (p. 455).

**Museo Nazionale*, daily 10-4, 1 fr.; on Sun. gratis (p. 472).

Ognissanti (Last Supper by Dom. Ghirlandajo), daily, 10-4, 25 c., Sun. free (p. 507).

Opera del Duomo, see *Museo di Santa Maria del Fiore*.

Palazzo Pitti (royal apartments and silver room), Tues., Thurs., & Sun., 10-4 (free in the silver-room 80-50 c., in the royal apartments 1/2-1 fr.);

tickets issued (free) at the 'Amministrazione della Real Casa' in the third court of the palace, to the left of the central entrance (p. 518).

Palazzo Riccardi, daily, 10-4, on Sun. & holidays, 10-2; gratuity 80-50 c. (p. 489).

Palazzo Vecchio, daily, except Sun. and festivals, 10-3 (in summer, 10-4); see p. 445.

San Salvi (Last Supper by Andrea del Sarto), daily 10-4, 25 c., Sun. free (p. 529).

Scalzo, see *Chiostro dello Scalzo*.

No charge is made in the public collections for keeping sticks umbrellas, etc. (On gratuities, see p. xv).

Chief Attractions (5 days). 1st Day. Morning: *Piazza della Signoria*, with the *Palazzo Vecchio* and the *Loggia dei Lanzi* (pp. 445-447); *Galleria degli Uffizi* (p. 457). Afternoon: *Torre al Gallo*, *Viale dei Colli*, and *San Miniato* (pp. 520-23). — 2nd Day. Morning: *Or San Michele* (p. 449); *Piazza del Duomo*, with the *Baptistery*, *Cathedral*, and *Campanile* (pp. 450-454); *Museo di Santa Maria del Fiore* (p. 455). Afternoon: *Fiesole* (p. 526). — 3rd Day. Morning: *Santa Croce* (p. 477); *Museo Nazionale* (p. 472). Afternoon: *Archaeological Museum* (p. 484); *Sanissima Annunziata* (p. 482). — 4th Day. Morning: *Pal. Riccardi* (p. 489); *S. Marco* and the monastery (p. 491), *Academy* (p. 492). Afternoon: *San Lorenzo* (p. 498) with the *New Sacristy* (p. 500); *Santa Maria Novella* (p. 502); the *Cascine* (p. 524). — 5th Day. Morning: *Pal. Strozzi* (p. 504), *Via Tornabuoni*, and *Piazza Santa Trinità* (p. 515), *Pitti Gallery* (p. 511). Afternoon: *Santa Maria del Carmine* (p. 509); *Boboli Garden* (p. 518). — In summer an excursion should be made to *Vallombrosa* (p. 530).

For farther details than this Handbook affords, visitors may be referred to the *Misses Horner's* 'Walks in Florence', *W. D. Howells's* 'Tuscan Cities' (including 'A Florentine Mosaic'), *Grant Allen's* 'Florence', *Harce's* 'Florence', *Edmund G. Gardner's* 'Story of Florence' (London, 1900), *Ruskin's* 'Mornings in Florence', and *Mrs. Oliphant's* 'Makers of Florence'. See also 'The First Two Centuries of the History of Florence', by *Prof. Pasquale Villari*, 'Romola', by *George Eliot*, 'Literary Landmarks of Florence', by *Laurence Hutton* (1897), 'Tuscan Artists', by *Hope Rea* (London, 1898), 'The Florentine Painters of the Renaissance', by *Bernhard Berenson*, and 'Echoes of Old Florence', by *Leader Scott* (2nd edit., 1901).

Florence, formerly the capital of the Grand-Duchy of Tuscany, in 1865-70 that of the Kingdom of Italy, and now that of the province of its own name, the seat of an archbishop, and the headquarters of the VIII. Corps d'Armée, ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscences of a history which has influenced the whole of Europe, perpetuated by numerous and imposing monuments, and lastly the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world.

'Who can describe the enchanting view of this art-city of Tuscany and the world, Florence, with its surrounding gardens? who paint the distant horizon, from Fiesole smiling at us with its fair towers, to the blue ridge of the Lucca Mountains standing out against the golden background of the western sky? Here everything betrays the work of generation after generation of ingenious men. Like a water-lily rising on

the mirror of the lake, so rests on this lovely ground the still more lovely Florence, with its everlasting works and its inexhaustible riches. From the bold airy tower of the palace, rising like a slender mast, to Brunelleschi's wondrous dome of the Cathedral, from the old house of the Spini to the Pitti Palace, the most imposing the world has ever seen, from the garden of the Franciscan convent to the beautiful environs of the Cascine, all are full of incomparable grace. Each street of Florence contains a world of art; the walls of the city are the calyx containing the fairest flowers of the human mind; — and this is but the richest gem in the diadem with which the Italian people have adorned the earth.' (Leo).

Florence (180 ft.), Italian *Firenze*, formerly *Florenza*, from the Latin *Florentia*, justly entitled 'la bella', is situated in 43°46' N. latitude, and 11°21' E. longitude, on both banks of the *Arno*, an insignificant river except in rainy weather, in a charming valley of moderate width, picturesquely enclosed by the spurs of the Apennines, the highest visible peak of which (*Monte Morello*, p. 526) rises to the N. On the S. the heights rise more immediately from the river, on the N. they are 3-4 M. distant, while towards the N.W., in the direction of Prato and Pistoja, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to person in delicate health. The pleasantest months are April, May, and the first half of June, September, October, and November. The winter is disproportionately cold, the mean temperature of January being about 40° Fahr.; July (mean 78°; maximum in 1897, 103°) and August are very hot, and colds are most dangerous at this season. — The drinking-water of Florence, mainly filtered water from the Arno, is not considered very wholesome.

During the struggle for the creation of a 'United Italy' Florence was for a short time (1864-71) the capital of the country; but this honour, though it gave a momentary stimulus to the progress of the city, ultimately (1878) resulted in a financial collapse, from which it has only now recovered. As early as the 15th cent. Florence contained 90,000 inhab., in 1881 it had 168,915, and in 1901 the number was 198,408. The Florentines have ever been noted for the vigour of their reasoning powers and for their pre-eminence in artistic talent.

History. According to recent discoveries, there seems to have been a settlement on the present site of Florence at a very early date (in the so-called 'Villanova period'). This did not attain any great importance until about B.C. 187, when the Roman *Via Cassia* was prolonged to Arezzo, Florentia, and Bologna. In B.C. 90 Florentia and Fiesole (Fiesole) received the Latin municipal franchise, and a decade later, under Sulla, they became military colonies. The Roman Florence, which lay near the Arno, to the N. of the present Ponte Vecchio, possessed a Capitol, a Temple of the Triad (Jupiter, Juno, and Minerva), *Thermae* for men and women, and an Amphitheatre.

Only the scantiest records of its history during the early middle ages are to be found; but it is tolerably certain that until the death of Countess Matilda (p. 898) in 1115 Florence remained a place of little importance. Its earliest chronicler definitely dates the rise of its prosperity from 1125, in which year Fiesole was destroyed and its inhabitants transplanted to Florence. But by the beginning of the following century its success in warfare and its great and rapidly growing manufactures had already transformed it into the most important community in Central Italy. The

government of the town was carried on by the nobles (*Grandi*) through four (afterwards six) consuls, assisted by a council of 100 *Buonuomini*. From 1207 onwards the judicial functions were entrusted to the *Podestà*, a foreign nobleman of legal erudition elected for a period of six months, afterwards increased to a year. The Florentines maintained their pristine simplicity and virtue longer than was usual in Italian cities. The nobles however, lived in bitter feuds with each other, and after the assassination of Buondelmonte on the Ponte Vecchio in 1215 were divided between the two hostile camps of the *Guelphs* and the *Ghibellines*. Under the Emperor Frederick II. the Ghibellines enjoyed a brief period of supremacy, but on his death in 1250 the Guelphs secured the upper hand. As in consequence of these conflicts the sway of the nobility proved detrimental to the interests of the city, the people in 1250 organised a kind of national guard of their own, commanded by a 'Capitano del Popolo', who was assisted by a council of 12 'Ancients' (*Anziani*) and 36 'Corporals' (*Caporali*). About the same time (1252) was first coined the golden *Florin*, which soon became a general standard of value, and marks the leading position taken by Florence in the commerce of Europe. The guilds of the wool-weavers and cloth-makers maintained agents in Venice, Paris, Bruges, and London; Florentine bankers had a hand in the commerce of every nation, and, more especially, exercised almost exclusive control over the money-market of France. The continuous feuds of the nobles brought the republic into collision with other Tuscan towns, of which Siena and Pisa were conspicuous partisans of the Ghibellines. In 1260 the Florentines suffered a crushing defeat on the Arbia, near Montaperti, which cost the Guelphs their supremacy in the city. The Ghibelline grandees proposed to raze Florence to the ground and to transfer the seat of government to Empoli, but the plan was successfully opposed by the noble Farinata degli Uberti.

On the death of Manfred of Hohenstaufen at the battle of Benevento in 1266, the Guelphs regained their power, and in 1267 they elected *Charles of Anjou* as Signor for ten years. This election placed foreign princes in the same position with regard to the republic as had been held by the emperors, and their representatives now shared the government with the municipal authorities, which ever since the middle of the 13th cent. had included the presidents of the seven greater Arts, or guilds (Lawyers and Notaries, Cloth-dealers, Money-changers, Wool-weavers, Silk-workers, Physicians and Apothecaries, and Furriers). Fourteen lesser guilds were afterwards formed. In 1282 the guilds arrogated to themselves the supreme power, and entrusted the government to a *Signoria* formed of their presidents or *Priori* (afterwards restricted to eight, elected for two months). The nobility were kept in check by the 'Ordinamenti della Giustizia', a series of strict regulations due to *Giano della Bella* (1293), which were administered by a *Gonfaloniere della Giustizia*, supported by a civic militia of 1000 (afterwards 2000) men. The civic banner bore a red cross upon a white ground. After 1300 the *Gonfaloniere della Giustizia* became the president of the *Priori*, with whom were now associated the sixteen *Gonfalonieri* of the militia, the *Capitano del Popolo*, and (after 1312) twelve magistrates known as *Buonuomini*. The legislative proposals of the body thus constituted were submitted to three councils: the *Consiglio del Popolo*, elected at first exclusively from the more prosperous citizens (the 'popolo grasso'), the *Consiglio della Credenza*, on which the guild-officials sat, and the *Consiglio del Podestà*. Finally they were considered by a *General Council*, formed of the three separate councils. Offices were held but for a short term, in order that as many citizens as possible might enjoy them, but if any one were 'admonished' for a crime, he became ineligible for office. Advantage of this was frequently taken by the party holding the upper hand to exclude their opponents from power; and the steady development of constitutional government was interrupted also by the custom of entrusting from time to time, at the request of the *Signoria*, a committee of citizens with the full power (*Balia*) of altering the laws.

At the beginning of the 14th cent., new party-struggles among the nobles burst forth, under the new names of the *Whites* and the *Blacks*; the Guelphs (*Neri*) were eventually victorious, and many of the *Bianchi*

among whom was the poet Dante Alighieri, were banished. The poorer families of the nobility entered the greater guilds, and a new aristocracy arose, prominent among whom were the Acciajoli, Alberti, Buonaccorsi, Mancini, Peruzzi, Rucellai, Strozzi, and Ricci. The lower ranks of the people — the *popolo minuto* — were still excluded from office. A large portion of the city was burned down in 1304, during a contest between the nobles and the people. In the meantime various attempts had been made to secure peace and order by appointing a foreign prince as lord of the city. *Walter of Brienne, Duke of Athens*, the last of these governors, abolished the constitution by force in 1342, but in the following year he was expelled. Power now fell into the hands of an oligarchy, mainly consisting of recently enriched commercial families, who exercised an influence on every department of government through the '*Capitani di Parte Guelfa*', appointed to administer the estates of the Ghibelline citizens. The position and the sentiments of the burghers had been much altered by commercial crises, such as that of 1346, by famine, and by the plague of 1348, of which Boccaccio has left a description. An insurrection of the poorer classes — the '*Tumulto dei Ciompi*' — in 1378 was followed by three years of anarchy and confusion, until the helm was once more seized by the aristocratic party, headed by the *Albizzi*. *Maso Albizzi* (d. 1417) was succeeded by his son *Rinaldo*, with whom were associated *Niccolò da Uzzano* and *Palla Strozzi*. Under these rulers Florence enjoyed the greatest prosperity; successful campaigns were waged against the Visconti of Milan and Ladislaus of Naples; Pisa was captured in 1406, Cortona in 1411, Leghorn in 1421. The opulence of the city increased, and the lower classes, encouraged by their rapid prosperity, now sought a share in the government. Among the '*Popolani*', who were carried along on the crest of the wave, now appear the Medici, who had acquired immense wealth by a series of successful financial speculations (see the Genealogy on p. 442).

The founder of the Medici dynasty was *Giovanni de' Medici* (d. 1429). His son Cosimo was overthrown by the Albizzi in 1433, but returned after an exile of one year, and resumed the reins of government with almost princely magnificence, without, however, interfering with the outward forms of the republican constitution. A war with Milan was terminated by the victory of Anghiari in 1440. Pope Eugenius IV., who lived in Florence from 1484 till 1448, transferred hither in 1439 the Council of Ferrara (p. 359), by which the union of the Roman and Greek churches was decreed. Cosimo employed his wealth liberally in the advancement of art and science, he was the patron of Brunelleschi, Donatello, Michelozzo, Masaccio, and Lippi, and he founded the Platonic Academy (p. 443) and the Medici Library. At the close of his life he was not undeservedly surnamed *pater patriæ* by the Florentines. He was succeeded by his infirm son Piero in 1464, and in 1469 by his grandson Lorenzo, surnamed *Il Magnifico*, who, as a statesman, poet, and patron of art and science, attained a very high reputation. Florence now became the great centre of the Renaissance, the object of which was to revive the poetry, the eloquence, and the art and science of antiquity. Contemporaneously with the most eminent artists the brilliant court of the Medici was graced by the earliest of modern philologists. The conspiracy of the *Pazzi* (1478), to which Lorenzo's brother *Giuliano* fell a victim, did not avail to undermine the power of this ruler, but brought the bloody revenge of the people on his opponents. Lorenzo knew both how to defend himself against external dangers by prudent alliances, and to secure his position at home by lavish expenditure and a magnificent style of living, which, however, was partly maintained by the public treasury. He died at Careggi on April 8th, 1492, at the age of 43 years, an absolute prince in all but the name.

After the death of Lorenzo, the Florentine love of liberty, largely excited by the voice of the Dominican friar *Girolamo Savonarola*, rebelled against the magnificent rule of the Medici. *Piero*, the feeble son of Lorenzo, resigned the frontier-fortresses into the hands of Charles VIII. of France, on his campaign against Naples, and, on the king's departure, he was expelled, with his brothers *Giovanni* and *Giuliano*, and the government entrusted to a democratic Great Council (1494). Savonarola, having attacked

Pope Alexander VI., perished at the stake in 1488, but his influence endured. *Piero Soderini*, elected as gonfaloniere for life in 1502, succeeded in recapturing Pisa, which had been freed by the French; but in 1512 the party of the Medici regained the upper hand and recalled the brothers *Giuliano* and *Giovanni*. The former soon resigned his authority, the latter became Pope Leo X., and they were followed by *Lorenzo*, son of Piero II. and afterwards Duke of Urbino (d. 1519), *Giulio*, the son of the Giuliano who was murdered in 1478 (elected pope, as Clement VII., in 1523), and *Alessandro*, a natural son of the last-named Lorenzo. The family was again banished in 1527, but Emp. Charles V., who had married his natural daughter Margaret (afterwards Duchess of Parma) to Alessandro, attacked the town and took it in 1530 after a siege of eleven months, during which Michael Angelo, as engineer on the side of the republic, and the brave partisan Ferruccio greatly distinguished themselves. The emperor then appointed Alessandro hereditary Duke of Florence. The assassination of the latter, perpetrated by his own cousin Lorenzo, 7th Jan., 1537, did not conduce to the re-establishment of the republic. He was succeeded by *Cosimo I.* (b. 1519), son of Giovanni delle Bande Nere (d. 1526), the only soldier of the Medici family, who was a descendant of Lorenzo, brother of the elder Cosimo. The armed revolt of the Florentine republicans in 1537 was suppressed with the aid of Spanish troops (p. 423); and in 1548 *Francesco Burlanacchi*, gonfaloniere of Lucca, who had attempted to organize all Tuscany as a united republic, expiated his failure on the scaffold. Cosimo, who obtained the title of Grand-duke in 1569, now succeeded in combining the most varied territories into a single monarchical state, which included the entire basin of the Arno, with Arezzo, Cortona, Montepulciano, Volterra, Pisa, Pescia, Pisa, and (after a bloody war that began in 1555) also Siena. Modern history, see p. 399.

The traveller interested in historical research should observe the numerous memorial tablets in various parts of Florence, recording important events in the annals of the town.

Art and Science. The proud position occupied by Florence in the history of art and science was first established by *Dante Alighieri*, born here in 1265, author of the 'Divine Comedy', and the great founder of

GENEALOGY OF THE MEDICI.
Giovanni d'Averardo, 1360-1429.
m. *Piccarda Buvi*.

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| (1.) <i>Cosimo</i> , Pater Patria, 1389-1464.
m. <i>Contessina de' Bardi</i> , d. 1473. | (2.) <i>Lorenzo</i> , 1395-1440.
m. <i>Ginevra Cavalcanti</i> ;
progenitors of the later grand-
ducal line. |
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| (1.) <i>Piero</i> , 1416-69.
m. <i>Lucrezia Tornabuoni</i> , d. 1482. | (2.) <i>Giovanni</i> , d. 1463. | (3.) <i>Carlo</i> (natural son),
d. 1492. |
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| (1.) <i>Lorenzo il Magnifico</i> , 1449-92.
m. <i>Clarice Orsini</i> , d. 1488. | (2.) <i>Giuliano</i> , 1453-78, whose
son <i>Giulio</i> (1473-1534)
became pope as Cle-
ment VII. in 1523. | (3.) <i>Bianca</i> .
(4.) <i>Nannina</i> .
(5.) <i>Maria</i> . |
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| (1.) <i>Piero</i> , 1471-1503.
m. <i>Alfonsina Orsini</i> , d. 1520. | (2.) <i>Giovanni</i> (1475-1521), who be-
came pope as
Leo X. in 1513. | (3.) <i>Giuliano</i> , 1479-1516,
Duc de Nemours,
m. <i>Filippa of Sa-
voy</i> . |
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| (1.) <i>Lorenzo</i> , 1492-1519, Duke of
Urbino. m. <i>Madeleine de la
Tour d'Auvergne</i> , d. 1510. | (2.) <i>Clarice</i> . | <i>Ippolito</i> (natural son),
d. 1535 as Cardinal. |
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|---|---|
| (1.) <i>Caterina</i> , Queen of France,
d. 1589. | (2.) <i>Alessandro</i> (natural son), first Duke
of Florence, d. 1537. |
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the modern Italian language. In 1302 he was banished with his party, and in 1321 died at Ravenna. *Giovanni Boccaccio*, the first expounder of the illustrious Dante, and celebrated for his 'Decamerone', which served as a model for the 'Canterbury Tales' of Chaucer, also lived at Florence. Florence, too, was the chief cradle of the school of the *Humanists* (15th cent.), who aimed at a universal and harmonious development of the personal character, and whose contemplative life was far exalted above every-day realities. This was the home of *Salutati*, *Lionardo Bruni*, and *Marsuppini*, the 'Pagan', whose firmly moulded characters recall the personages of antiquity; it was here that the sources of classic literature were re-discovered by *Niccolò de' Niccoli*, *Traversari*, and other enthusiastic collectors of books; it was here that the Platonic Academy developed the study of the antique into a species of religious worship, and most of the humanists, including *Picino*, *Poggio*, *Landini*, *Pico della Mirandola*, and *Politian*, who resided here for longer or shorter periods, received encouragement and distinction at Florence. Even after the decline of 'humanism' Florence continued to surpass the rest of Italy in intellectual culture, as the names of *Machiavelli*, *Varchi*, *Guicciardini*, and *Galileo* testify.

In the development of the FINE ARTS Florence has played so important a part, that her art-history is in many respects nearly coincident with that of the whole of Italy. We therefore refer the reader to our prefatory article on the subject, and shall now merely direct his attention to those points which more specially concern Florence. In the 13th cent., when frequent changes of the constitution and constantly recurring dissensions of factions began to take place, and when private citizens for the first time manifested an interest in public life, a general taste for art gradually sprang up at Florence. With characteristic pride the Florentines proceeded to erect their cathedral, which was begun by *Arnolfo di Cambio* (1292-1301), and in the form of their *Palazzo Vecchio*, the restless aspect of their political life is distinctly reflected. The labours of *Giotto* (1276-1337) entitled Florence to be regarded as the headquarters of the Italian painting of the 14th cent., while the journeys undertaken by him from Padua to Naples were the means of rendering his style predominant throughout the peninsula. Among *Giotto's* most distinguished pupils we may mention *Taddeo* and *Agnolo Gaddi*, *Orcagna*, who was also noted as an architect and sculptor, *Spinello Aretino*, and *Giottino*. This school flourished for nearly a century. The year 1402 may be accepted as the dawn of the RENAISSANCE in Florence, for from that year dates the Abraham's Sacrifice and the competition for the doors of the Baptistery (p. 450). In architecture, however, the new spirit did not find expression until two decades later (comp. pp. 482, 488). While *Brunelleschi* (1379-1446) had adhered to the national traditions in his palatial architecture (*Palazzo Pitti*), he derived numerous suggestions for his churches from a study of the antique, particularly in the execution of details. His successors were *Leon Battista Alberti* (1404-72), *Michelozzo* (1391-1472), *Benedetto da Majano*, and *Cronaca*. Stimulated by the example of the humanists, the artists of this period aimed at versatility, and were not content to confine their labours to one sphere of art; so that we frequently hear of architects who were at the same time sculptors, and sculptors and goldsmiths who were also painters. Among the most distinguished Florentine sculptors of the Renaissance were *Lorenzo Ghiberti* (1378-1455), *Luca della Robbia* (1399-1482), who has given his name to the glazed reliefs in terracotta, and above all *Donatello* (1386-1466), the greatest master of the century, who exercised a profound influence on the development of Italian sculpture, and is justly regarded as the precursor of Michael Angelo. The energetic life and strong individuality of his figures are such, that their deficiency in gracefulness is well-nigh forgotten. After *Donatello's* death, *Andrea Verrocchio* (1435-88), noted also as a painter (see p. 444), became the centre of a large artistic circle. Beside these celebrated sculptors there were many of inferior reputation, who were fully occupied both here and at Rome in the execution of tombstones.

The pioneers of painting in the Renaissance period were *Masaccio* (1401-28), *Andrea del Castagno* (1390-1457), and *Paolo Uccello* (1397-1476),

whose immediate successors were *Peasellino* (1422-57), *Alessio Baldovinetti* (1427-98), and the brothers *Antonio* and *Piero Pollajuolo* (1429-98 and 1443-ca. 1498). The chief aims of the school were to master the technical intricacies of the art, to invest each figure with beauty, to arrange the groups harmoniously, and to cultivate a faithful portraiture of real life. In fervency of religious sentiment *Fra Angelico da Fiesole* (1387-1455), by whom *Benozzo Gozzoli* (p. 406) and *Fra Filippo Lippi* (1412-69) were afterwards influenced, stands pre-eminent, as the Robbia stand among sculptors. The most famous representatives of the school were *Andrea Verrocchio* (see p. 445), *Sandro Botticelli* (1446-1510), *Filippino Lippi* (ca. 1459-1504), a son of Fra Filippo, and *Domenico Ghirlandajo* (1449-94). The history of *Leonardo da Vinci*, *Michael Angelo Buonarroti*, and *Raphael*, the princes of Italian art, is not permanently associated with Florence, but their residence in this city exercised a material influence on their respective careers. Leonardo and Michael Angelo, both Tuscans, may be regarded as belonging to Florence owing to the completion of their studies there, and it was at Florence that Raphael supplemented his art education, and shook off the trammels of the Umbrian school. About 1506 the art history of Florence attained its most glorious period. Leonardo, Michael Angelo, and Raphael were then engaged here together, and with them were associated *Lorenzo di Credi* (1459-1537), a master closely allied to Leonardo, the fanciful *Piero di Cosimo* (1462-1521), *Fra Bartolomeo* (1475-1517), an intimate friend of Raphael, and the talented colourist *Andrea del Sarto* (1487-1531), while the last two were rivalled by *Albertinelli*, *Franciabigio*, and *Pontorno*. *Ridolfo Ghirlandajo* follows the steps of Leonardo and Raphael, at least in his portraits. The union of the greatest masters at Rome, effected by Julius II. and Leo X., at length detracted from the reputation of Florence, and the despotic sway of the Medici tended to check farther development. After the 16th cent. Florence produced no architecture worthy of note; and the provinces of painting and sculpture, although cultivated with more success, now proved destitute of depth and independence. Florence was the chief headquarters of the mannerist imitators of Michael Angelo, the most eminent of whom were *Giorgio Vasari*, the well-known biographer of artists (1511-74), *Angelo Bronzino*, and *Alessandro Allori*. Among sculptors may be mentioned *Benvenuto Cellini* (1500-1572), also eminent as a goldsmith, and *Giovanni da Bologna* (1524-1608), properly *Jean Boulouge*, of Douai, in French Flanders. In the 17th cent. the principal Florentine artists were *Lodovico Cardi*, surnamed *Ogoli* (1559-1618), *Cristofano Allori* (1577-1621), *Francesco Furini* (ca. 1600-46), and the insipidly sweet *Carlo Dolci* (1618-86).

Florence was originally situated wholly on the right bank of the Arno, but it extended at an early period in the middle ages to the opposite bank also. The walls of the city, which have been almost entirely removed since 1865, were constructed at the same time as the cathedral, between 1285 and 1388. The ancient GATES, however, nearly all altered or added to in 1529, have been spared. The following are the most interesting: *Porta alla Croce* (Pl. I, 6), erected in 1284, with frescoes by Ghirlandajo; *Porta San Gallo* (Pl. H, I, 1), erected in 1330; *Porta San Frediano* (Pl. B, 4), erected in 1332 by Andrea Pisano (?); *Porta Romana* (Pl. A, 7), erected in 1328 by Jacopo Orcagna; and *Porta San Miniato* (Pl. F, 8). The NEW QUARTERS of the town are at the W. end, on the right bank of the Arno, extending as far as the Cascine (p. 524), and also to the N. and E. of the Porta San Gallo, and to the E. of the old town. The broad *Viali di Circonvallazione* encircle the town on the right bank under various names and occupy the site of the old fortifications. Since 1888 the narrow and quaint streets in the Centro, the quarter bounded by the Via

Tornabuoni, Via de' Cerretani, Via de' Calzajoli, and Via Porta Rossa, have been gradually giving way to wider and more regular thoroughfares. The *Ghetto*, or old Jewish quarter, was in this part of the city.

BRIDGES. The oldest of the six bridges which connect the banks of the Arno is the *Ponte alle Grazie* (Pl. E, F, 6, 7; p. 519), or *Rubaconte*, constructed in 1237, modernized and widened in 1874. The *Ponte Vecchio* (Pl. D, E, 6; p. 510), which is said to have existed as early as the Roman period, and was finally rebuilt, after its repeated demolition, by Taddeo Gaddi in 1345, consists of three arches. The *Ponte Santa Trinità* (Pl. D, 5; p. 503) was originally erected in 1252, and rebuilt in 1567-70 by Bartolomeo Ammanati. The *Ponte alla Carraja* (Pl. C, 4; p. 507), originally built in 1218-20, destroyed together with the Ponte Vecchio by an inundation in 1333, and restored in 1337, was partly rebuilt in 1559 by Ammanati and restored and widened in 1867. Besides these, there is an *Iron Bridge* at each end of the town (toll 5 c., carriages 42 c.).

The river is bordered on both sides by handsome quays, called the **LUNGARNO**, of which the different parts are the *Lungarno Corsini*, *Lungarno Amerigo Vespucci* (formerly *Nuovo*), *Lungarno Serristori*, *Lungarno Giucciardini*, etc. The most frequented squares are the *Piazza Vittorio Emanuele* (Pl. E, 4, 5), in the Centro, the *Piazza della Signoria* (Pl. E, 5), and the *Piazza del Duomo* (Pl. E, F, 4). The busiest streets are the *Via Tornabuoni* (Pl. D, 4, 5), the *Via de' Calzajoli* (Pl. E, 5), the *Via de' Cerretani* (Pl. E, 4), the *Via degli Strozzi* (Pl. E, 4), and the *Via Por Santa Maria* (Pl. E, 5). Many of the other streets also take their names from old families, the guilds, public games, trades, and the like. The streets were first paved with tiles in 1237, and in the second half of the same century with stone slabs (*lastrico*). Numerous castle-like houses of Dante's period still exist in the small streets between the Arno, Mercato Nuovo, and Santa Croce.

a. Piazza della Signoria, Piazza del Duomo, and their Neighbourhood.

The ***PIAZZA DELLA SIGNORIA** (Pl. E, 5, 6), with the Palazzo Vecchio and the Loggia dei Lanzi, once the forum of the republic, and the scene of its popular assemblies and tumults, its festivals and executions, is still an important centre of business and pleasure.

The ***Palazzo Vecchio** (Pl. E, 5, 6), a castle-like building with huge projecting battlements, was mainly built in 1298-1314 from *Arnolfo di Cambio's* designs and extended to the *Via dei Leoni* by *Vasari*, *Buontalenti*, and others in 1548-98. The interior was partly reconstructed in 1454 and 1495. Down to 1532 it was, under the name of *Palazzo dei Priori*, the seat of the *Signoria*, the government of the republic; subsequently (1540-50) it was the residence of Cosimo I. (comp. pp. 489, 510), and it is now used as a town-hall. The slender tower, 308 ft. in height, commands the neighbouring

streets; the upper part dates from the 15th century. The inscription placed over the door in 1529 ('Jesus Christus Rex Florentini populi s. p. decreto electus') was altered by Cosimo I. to 'Rex regum et Dominus dominantium'. To the left of the entrance is a tablet showing the result of the plebiscite of 1860. From 1504 down to 1873 the famous statue of David by *Michael Angelo*, which is now in the Academy (p. 493), stood here. On the right is a group of Hercules and Cacus by *Michael Angelo's* rival *Baccio Bandinelli*, who hoped to excel the great master in this work (p. lv). The two insignificant statues by *Bandinelli* and *Rossi* on each side of the entrance were used as chain-posts.

The outer COURT was renewed by *Michelozzo* in the Renaissance style in 1451. The elaborate decorations of the columns, the grotesques on the ceiling, and the faded views of Austrian towns were added by *Marco da Faenza* in 1565, in honour of the marriage of Francesco (afterwards Grand-Duke) to Johanna of Austria. In the centre, above a large basin of porphyry (1555), is a 'Boy with a fish as a fountain-figure, by *Andr. Verrocchio*, originally made for a villa of Lorenzo de' Medici. At the back are Samson and a Philistine (a caricature of *Michael Angelo*) by *Rossi*. The armorial bearings above the colonnade include those of Florence (lily), the People (cross), the Parte Guelfa (eagle), and the Medici (balls), and the combined colours (red and white) of Florence and Fiesole.

Interior (guide, unnecessary, 2 fr.) Entering by the door on the left, we ascend the stairs to the FIRST FLOOR and enter (door on the right) the GREAT HALL (*Sala dei Cinquecento*; always open), constructed by *Gronaca* in 1495 for the Great Council, created on the expulsion of the Medici. It was occupied as quarters for the Spanish troops in 1512, and reconstructed by *Vasari* in 1587 et seq. In 1589 Cosimo I. here assumed the dignity of grand-duke, and in 1860-89 the hall was used for the sittings of the Italian Parliament. In 1603 *Leonardo da Vinci* and *Michael Angelo* were commissioned to decorate the hall with frescoes from Florentine history. *Leonardo* executed a cartoon of the Battle of Anghiari (defeat of the Milanese in 1440), and *Michael Angelo* designed his 'Bathing Soldiers' (Florentines surprised by the Pisans before the battle of Cascina, in 1364). Both cartoons have perished (*Michael Angelo's* torn up by *Baccio Bandinelli* in 1512), as well as the small portion from *Da Vinci's* transferred in fresco to the walls (Battle for the Standard). The hall is now adorned with frescoes (on the walls and cassetted ceiling) by *Vasari* and his pupils representing scenes from the wars against Pisa and Siena, with tapestry, and with six groups of the labours of Hercules by *Rossi*. By the end-wall (S.) is a colossal marble *Status of Savonarola*, by *Paggi*, 1881. Opposite are portrait-statues of the Medici by *Baccio Bandinelli*. — The adjoining QUARTIERE DI LEONE DECIMO, now partly occupied by the Ufficio del Sindaco, is seldom accessible. The *Sala di Leone X.* is adorned with scenes from the life of that pope; in the *Salotto di Clemente Settimo* is a view of besieged Florence; the *Camera di Giovanni delle Bande Nere* contains portraits of that Medicean, of his mother *Caterina Sforza*, of his wife *Maria Salviati*, and of *Cosimo I.*, as a boy; in the *Camera di Cosimo Primo*, that prince appears surrounded by artists; there is a similar picture in the *Camera di Lorenzo il Magnifico*. The figures are all by *Vasari*; the grotesque designs by *Poccetti*.

Returning from the Great Hall to the stairway and traversing a corridor which passes a fine marble doorway (16th cent.), we enter the SALA DEI DUCENTI (custodian in the Ufficio del Sindaco, fee 50 c.), now the meeting place of the Consiglio Municipale. The fine coffered ceiling, from the designs of *Michelozzo* (?), dates from 1474; the tapestry, after *Bronzino* and other masters, represents the story of Joseph. — We next ascend to the SECOND FLOOR, containing the QUARTIERE DI ELEONORA DI TOLEDO (adm., see p. 438). We first enter the SALA DE' GIGLI or DELL' OROLOGIO, with its fine coffered ceiling and its imposing frescoes by *Domenico Ghirlandajo*,

representing St. Zenobius and heroes of Roman history, in a fine architectural frame-work. The banners of Italian cities grouped around a bust of Dante, were placed here at the Dante festival in 1866 (comp. p. 477). — A very handsome door, adorned with *infarsia* work (portraits of Dante and Petrarch) by *Giuliano da Majano* and enclosed in a fine marble frame-work by *Benedetto da Majano*, now leads into the SALA D'UDIENZA, which has a coffered ceiling by *Marco del Tasso* and frescoes by *Salviati* (story of Camillus). Then the CAPPELLA DE' PRIORI DI SAN BERNARDO, with a ceiling painted in imitation of mosaic by *Rid. Ghirlandajo*, and a crucifix over the altar attributed to *Giov. da Bologna*. The next room contains some unimportant pieces of sculpture, and the next a Holy Family by *Sandro Botticelli* (early work) and other paintings. — We traverse a number of apartments, with unimportant paintings by *Vasari* (Apotheosis of the Medici) and grotesque designs by *Poccetti*, and return through the GUARDAROBBA, with 52 large maps drawn by *Ignazio Danti* (ca. 1563), to the Sala de' Gigli.

At the N. corner of the edifice is a lion in bronze, the heraldic emblem of the town, a modern copy of the original by *Donatello*, known as *Il Marzocco*, and now preserved in the Museo Nazionale (p. 473). To the left is the *Great Fountain*, with Neptune ('il Biancone') and Tritons by *Bartolomeo Ammanati* and four sea-goddesses of the *School of Giov. da Bologna*, finished in 1575. In front of it a *Bronze Slab* (1901) marks the site of the stake at which Savonarola and two other Dominican monks were burned on May 23rd, 1498.

A little to the left is the **Equestrian Statue of Grand-Duke Cosimo I.*, in bronze, by *Giovanni da Bologna* (1594). — Opposite the statue is the *Palazzo Uguccioni*, an edifice in the florid Renaissance style by *Mariotto di Zanobi Fofsi* (ca. 1550), with a rustica lower story and coupled pilasters between the windows.

On the W. side of the piazza rises the *Palazzo Fensi*, built by Landi (1871) in the early-Florentine style, which has been adopted in many of the newer edifices. In the S. angle of the piazza, in front of the Palazzo degli Uffizi (p. 456), rises the —

**Loggia dei Lanzi* (Pl. E, 5), originally called *Loggia dei Signori*, a magnificent open vaulted hall of the kind with which it was usual to provide both the public and private palaces of Tuscany, designed in the present case for solemn ceremonies which it might be desirable to perform before the people. This structure was projected in 1356, having perhaps been designed by *Orcagna*, but was not erected till 1376. *Benci di Cione* and *Simone di Francesco Talenti* are said to have been the architects. Both the style of the architecture and the sculptures (Faith, Hope, Charity, Temperance, and Fortitude), by *Giov. d'Ambrogio* and *Jacopo di Piero* (1383-87), exhibit an incipient leaning to Renaissance forms. The present name of the loggia dates from the time of the Grand-Duke Cosimo I., when his German spearmen or 'lancers' were posted here as guards.

By the STEPS are two lions; that on the right is antique, the other by *Platino Vacca* (1600). — Under the arches, to the right, is the **Rape of the Sabines*, a bold and skilful group in marble executed by *Giovanni da Bologna* in 1583, with a lifelike relief on the base; on the left, **Perseus* with the head of the Medusa, in bronze, the masterpiece of *Benvenuto*

Cellini (1553), who also executed the statuettes and bas-reliefs of the pedestal (one of the reliefs, now in the Bargello, is replaced by a cast); behind it the Rape of Polyxena, a large group in marble by *Pio Fedi*, erected in 1866. To the left of the latter, Judith and Holofernes in bronze, by *Donatello* (ca. 1440; comp. p. 1), with the inscription 'Salutis Publicæ Exemplum', erected in front of the Palazzo Vecchio after the expulsion of the Medici (1495) but replaced there by Michael Angelo's David in 1504. In the centre, 'Menelaus with the body of Patroclus (or Ajax and Achilles)', an antique but freely restored copy of the so-called Pasquino at Rome, and brought thence in 1570. To the right of it, Hercules slaying the centaur Nessus, in marble, by *Giov. da Bologna*. By the wall at the back are five antique portrait-statues, and a 'Mourning Woman' ('Germania devicta'; the so-called Thusnelda; 3rd from the left), in which the expression of grief in the barbaric but noble countenance is admirably depicted.

Between the Uffizi (p. 456) and the Palazzo Vecchio the Via della Ninna leads to the E. to the Via de' Neri, in which is situated the *Loggia del Grano* (Pl. E, 6), erected by Giulio Parigi in 1619 and adorned with a bust of Cosimo II. — By the Via de' Gondi to the Bargello, with the *National Museum*, see p. 472.

From the W. side of the Piazza della Signoria the short Via Vacchereccia leads to the busy VIA POR SANTA MARIA (Pl. E, 5), which ends at the Ponte Vecchio (p. 510). In the latter, at the corner of the Via Lambertesca, rises (left) the *Torre dei Girolami*, near which is the old church of *Santo Stefano* (Pl. E, 5, 6), where Boccaccio, by desire of the Signoria, publicly explained Dante's Divine Comedy in 1373. — The Borgo Santi Apostoli leads hence to the W., passing the *Palazzo Rosselli del Turco* (No. 15; on the left), built for the Borgherini by Baccio d'Agnolo, to the little Piazza del Limbo, in which rises the church of —

Santi Apostoli (Pl. D, 5), a Tuscan-Romanesque basilica of the 11th cent., with an inscription (on the façade, to the left) attributing its foundation to Charlemagne. The arches between the nave and aisles are adorned with a fine border in the antique style and rest upon columns with well-executed composite capitals. The aisles are vaulted. At the end of the left aisle is an elegant ciborium, conjectured to be an early work by *Giov. della Robbia*, adjoining which is the monument of Oddo Altoviti, by *Benedetto da Rovizzano*. The sculptured decoration of the portal is also by the latter artist. At the end of the right aisle is the tomb of Bindo Altoviti, by *Bart. Ammanati* (1570). — Farther on are the *Piazza Santa Trinità* and the *Via Tornabuoni* (p. 505).

The Via Por Santa Maria is connected with the Via Tornabuoni also by the Via delle Terme, at the beginning of which, on the right, stands the old *Office of the Capitani della Parte Guelfa* (Pl. E, 5; p. 440). The unfinished upper story of the building, with a large hall (now built up), was designed by Brunelleschi.

From the Piazza della Signoria the busy VIA DEI CALZAJOLI (Pl. E, 4, 5; 'street of the stocking-makers') leads towards the N.

to the Piazza del Duomo. The Via di Porta Rossa, the first side-street to the left, leads to the *Mercato Nuovo*, where flowers and straw and woollen wares are now sold. The market is adorned with a good copy of the antique boar in bronze (p. 459), by *Pietro Tacca*; the handsome arcades are by *G. B. Tasso* (1547). In the niches are modern statues of celebrated Florentines, among them Michele di Lando by Ant. Bortone, Giov. Villani by Trentanove, and Fernando Cennini by Mancini. Farther on in the same street (No. 9; on the left) is the *Palazzo Davanzati* (Pl. E, 5), a well-preserved castellated building of the 14th cent., with a picturesque court (hence to Santa Trinità, see p. 505).

In the Via de' Calzajoli, on the left, rises the church of **Or San Michele* (Pl. E, 5), so called after the church of *San Michele in Orto*, which originally occupied this site and was replaced by a grain market in 1284. Only the lower story of the present building, dating from 1336-1412, is used as a church, the upper story, which served as a corn-magazine down to the middle of the 16th cent., being now used for lectures upon Dante. The window-tracery is very beautiful. The external decoration of the edifice with statues was undertaken by the twelve guilds, whose armorial bearings, some by *Luca della Robbia*, are placed above the niches.

On the E. side, towards the Via de' Calzajoli, (r.) St. Luke, by *Giovanni da Bologna*, 1802 (judges and notaries; comp. p. 440); *Christ and St. Thomas, by *Andrea Verrocchio*, 1483 (guild of the merchants), in a niche by *Donatello* ('strikingly truthful in action and expression, though somewhat overladen with drapery'); (l.) John the Baptist, by *Lor. Ghiberti*, 1414 (guild of the cloth-dealers); a serious and powerful figure. — Then, farther to the left, on the S. side, (r.) St. John, by *Baccio da Montepulciano*, 1515 (silk-weavers; p. 440). Beneath the adjacent canopy (physicians and apothecaries) was formerly placed a Madonna which has been removed to the interior of the church. — On the left, St. James, by *Cluffagni* (farriers); St. Mark, by *Donatello*, 1418 (joiners; 'it would have been impossible' said Michael Angelo, 'to have rejected the Gospel of such a straightforward man as this'). — On the W. façade, (r.) St. Eligius, by *Nanni di Banco* (farriers; 1415); St. Stephen, by *Lorenzo Ghiberti*, 1428 (wool-weavers; 'of simple but imposing grace in attitude and drapery'); (l.) St. Matthew by *Ghiberti* and *Michelozzo*, 1422 (money-changers); above the last, two charming statuettes (the Annunciation) by *Niccolò d'Arezzo* (ca. 1400). — On the N. side, (r.) St. George by *Donatello* (armourers), a bronze copy of the original figure (1416), now in the National Museum (p. 478); below, a fine marble relief of St. George by *Nanni di Banco*; then four saints by *Nanni di Banco*, 1408 (bricklayers, carpenters, smiths, and masons); (l.) St. Philip, by the same (shoemakers); St. Peter, by *Donatello* (youthful work), 1408 (butchers).

In the INTERIOR (entrance on the W. side in the morning), which consists of a double nave, divided by pillars, to the right, the celebrated **Canopy of Andrea Orcagna*, in marble and precious stones, with numerous statuettes and reliefs from sacred history, completed, according to the inscription, in 1359, and erected over the miracle-working picture of the Virgin. The best reliefs are the Annunciation and Marriage of the Virgin in front, and her Death and Assumption, on the back. Over the altar is a Madonna ascribed to *Ugolino da Siena* (1352).

Behind Or San Michele is the *Arte della Lana*, the old Guild House of the Wool Weavers, with their emblem the lamb.

Opposite Or San Michele, in the Via de' Calzajoli, is the *Oratorio of San Carlo Borromeo* (Pl. E, 5), of the 14th cent., originally dedicated to the archangel Michael.

By this church diverges the Via Tavolini, continued by the Via Dante, containing the house (No. 2, left side) in which *Dante* is said to have been born (Pl. F, 5). It is marked with a memorial tablet bearing the inscription 'in questa casa degli Alighieri nacque il divino poeta'; the library with a few memorials is open on Mon., Wed., and Frid., 11-3. The house was rebuilt in 1875.

The short Via degli Speziali, diverging to the left beyond Or San Michele, leads to the busy *Piazza Vittorio Emanuele* (p. 504).

The Via' de Calzajoli ends at the *PIAZZA DEL DUOMO* (Pl. F, 4), in which, immediately to the right, stands the *Oratory of the Misericordia* (Pl. F, 4), belonging to the order of brothers of charity founded in 1326, who tend the sick poor and bury them. The brothers are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only. The oratory contains a terracotta relief by *Andrea della Robbia* at the altar; in a side-room on the right are statues of the Virgin and St. Sebastian by *Benedetto da Majano*.

To the left, also at the corner of the Via de' Calzajoli, is the **Bigallo* (Pl. E, F, 4), an exquisite little Gothic loggia, built in 1352-58, for the 'Capitani di Santa Maria', for the exhibition of foundlings to the charitable public, and afterwards made over to the 'Capitani del Bigallo', a similar fraternity. Over the arcades (N.) are a relief of the Madonna by *Alberto di Arnolfo* (1361) and two almost obliterated frescoes representing the foundation of the brotherhood (1444). The upper part of the loggia was restored by *Castellazzi* in 1881-82. The chapel contains a Madonna and two angels, by *Alberto di Arnolfo*, 1364. The room of the cashier is adorned with a fresco-painting of Charity, with a view of Florence, by *Giotto* (?), and a triptych by *Taddeo Gaddi* (1333).

Opposite the Bigallo is the **Battistero* (Pl. E, F, 4), or church of *San Giovanni Battista*, originally (down to 1128) the cathedral of Florence, an admirable octagonal structure with an octagonal cupola, rising in well-proportioned stories, defined by pilasters and embellished with rich variegated marble ornamentation and handsome cornices. The building, which was extolled by Dante ('mio bel San Giovanni', *Inf. xix. 17*), was probably founded in the 7th or 8th cent., but was remodelled about 1200, when the previous vestibule was replaced by the present choir-apse. The pillars on the exterior angles were added by *Arnolfo di Cambio* in 1293. All children born in Florence are baptized here. — The three celebrated ***Bronze Doors* were added in the 14th and 15th centuries.

The **First Door*, the oldest of the three, on the S. side, opposite the Bigallo, was completed by *Andrea Pisano* in 1336 after six years of labour. The reliefs comprise scenes from the life of John the Baptist and allegorical representations of the eight cardinal virtues, square panels with tastefully executed borders. The figures are full of vigorous life and simple charm. The bronze decorations at the sides are by *Vittorio Ghi-*

berti, the son of *Lorenzo* (1452-62); above is the Beheading of John the Baptist by *Vinc. Danti*, 1571.

The SECOND DOOR (N.) was executed in 1408-24 by *Lorenzo Ghiberti*, after a competition in which his designs were preferred to those of *Jacopo della Quercia*, *Niccolò d'Arezzo*, and *Brunelleschi* (comp. p. 474). *Donatello* and *Michelozzo* were among his assistants in making the castings. The reliefs represent in 28 sections the history of Christ. They are quite equal to those of *Andrea Pisano* in clearness of arrangement, nobility of outline, and tenderness of conception, while they surpass them in richness of picturesque life and in the harmony and variety of movement and expression in the individual figures. The technical execution is simply perfect. The figure of St. John the Evangelist is the grandest in the series. Above the door, the *Preaching of St. John by *Fr. Rustici*, 1511 (supposed to have been assisted by *Leonardo da Vinci*).

The THIRD DOOR, facing the cathedral, also executed by *Lorenzo Ghiberti* (1425-52), is considered a marvel of art. It represents ten different scenes from Scripture history: (1.) 1. Creation and Expulsion from Paradise; (r.) 2. Cain slaying his brother and Adam tilling the earth; 3. Noah after the Flood, and his intoxication; 4. Abraham and the angels, and Sacrifice of Isaac; 5. Esau and Jacob; 6. Joseph and his brethren; 7. Promulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. The artist has here wittingly transgressed the limits of the plastic art and produced what may be called a picture in bronze, but he has notwithstanding shed such a flood of loveliness over his creation that *Michael Angelo* pronounced this door worthy of forming the entrance to Paradise. The beautiful bronze borders are also by *Ghiberti*, who has introduced his own portrait in the central band (the man with the bald head, to the left, fourth from the top). Over the door the *Baptism of Christ, by *Andrea Sansovino*, 1502 (completed by *Vinc. Danti*), the angel by *Spinassi* (18th cent.).

The whole arrangement of the *Interior shows that its builder was well acquainted with ancient forms, and suggests the influence of the Pantheon at Rome. In front of each of the eight niches below stand two columns of Oriental granite with gilded capitals. Above is a gallery with Corinthian pilasters and double windows. The boldly soaring dome, 90 ft. in diameter, afforded *Brunelleschi* a model for that of the cathedral (p. 452). The choir-niche is adorned with mosaics by *Fra Jacopo* (1225-28), a companion of St. Francis of Assisi, and the dome with others by *Andrea Tafi* (d. after 1320), *Apollonio Greco*, and others. The mosaics, which are not distinguishable except on very bright days, have been frequently restored. The organ is a work of the celebrated musician, *Ant. Squarcialupi* (1476). On the pavement are an early niello, with the zodiac and inscriptions, and mosaics with ornaments (1200). The font is enriched with Pisan reliefs of 1371. To the right of the high-altar is the tomb (frequently imitated) of Pope John XXIII. (d. 1419), who was deposed by the Council of Constance, erected by *Cosimo de' Medici*; the recumbent bronze statue by *Donatello*, the figures of the three Virtues by *Michelozzo*. On an altar to the left of *Andrea Pisano's* door is a statue of Mary Magdalen in wood, by *Donatello*, unpleasantly realistic in effect.

Opposite the N. side of the Baptistry is a column of speckled marble (cipollino), called the *Colonna di San Zanobi*, erected to commemorate the removal of the relics of St. Zenobius in 1330. — To the W. of the Baptistry, at the corner of the Via de' Cerratani (p. 497), is the *Pal. Arivescovich* (Pl. E, 4) or palace of the archbishop, with a fine court by *G. A. Dosio* (1573). At the back, towards the Piazza dell' Olio, is the early Tuscan façade of the small church of *San Salvatore*.

The *Cathedral (Pl. F, 4), *Il Duomo*, or *La Cattedrale di Santa Maria del Fiore*, so called from the lily which figures in the arms

of Florence, was erected on the site of the earlier church of St. Reparata, which had been used as a cathedral since 1128. The erection was decreed by a popular vote of 1294. The first architect was *Arnolfo di Cambio*, who superintended the works from 1296 down to his death in 1301 and was succeeded by *Giotto* (1334-36) and *Andrea Pisano* (1336-49). In 1357 the plan was expanded, and the nave with its spacious vaulting was begun from a design by *Francesco Talenti*. The exterior was also farther ornamented with marble in harmony with the original details. In 1366 a commission of 24 architects met to decide the form of the choir and the dome, and their plan (of 1367) has since been adhered to. The three apses were completed in 1407-21. On 19th August, 1418, was announced the public competition for the technical execution of the dome, of which Vasari has given so racy an account, and in which the genius of *Filippo Brunelleschi* secured the victory in spite of the jealousy of rivals and the doubts of the cognoscenti. The construction of the cupola took fourteen years (1420-34). The church was finally consecrated on March 25th (the old Florentine New Year's Day), 1436, but the lantern on the top of the dome, also designed by Brunelleschi, was not completed till 1462. The building (larger than all previous churches in Italy, comp. p. 366) is 556 ft. in length and 342 ft. (across the octagon) in breadth; the dome is 300 ft. high, with the lantern 352 ft. (ascent, see p. 454). The nave and aisles are adjoined, in place of a transept, by an octagonal domed space, with three polygonal apses. The unfinished old façade (comp. pp. 456, 491) was removed in 1588. The present façade was erected in 1875-87 from the design of *Emilio De Fabris* (p. 456), which originally contemplated three gables. The modern bronze side-door on the N. is by *Ant. Passaglia*, that on the S. by *Giul. Cassioli* (1899).

Above the first door on the S. side is a Madonna of the 14th century. The decoration of the second S. door is by *Piero di Giovanni Tedesco* (1395-98): foliage with naked putti, foreshadowing the Renaissance spirit; in the lunette, the Madonna between two angels. — The corresponding *N. Door was executed by *Niccolò d'Arezzo*, 1408. The admirable bas-relief of the Madonna with the girdle, over the door, is ascribed to *Nanni di Banco* (1414). On the adjoining pillars are two figures by *Donatello* (early works; 1408 and 1409), who executed also the two prophets' heads in the pediments (1422). The mosaic is by *Domenico* and *Davide Ghirlandajo* (1486).

The Interior, though somewhat bare and dark, is very impressive owing to its grand dimensions. The gallery detracts from the effect of the arches. The choir is appropriately placed under the dome.

On the entrance-wall, beside the main entrance, is a marble statue of Pope Boniface VIII., erroneously attributed to *Andrea Pisano*, preserved from the old façade; above, two equestrian portraits (in grisaille) as mural tombs: to the right, John Hawkwood (d. 1394), an English soldier-of-fortune who served the Republic in 1392 ('the first real general of modern times', according to Hallam), by *Paolo Uccello* (1438); to the left, the condottiere Niccolò da Tolentino (d. 1433), by *Andrea del Castagno* (1458). Over the principal portal: Coronation of the Virgin in mosaic, by *Gaddo Gaddi*; at the sides, frescoes (angels) by *Santi di Tito*, restored. — The designs for the stained glass in the three windows were drawn by *Lor. Ghisberti*; the design of the coloured mosaic pavement is attributed to *Baccio d'Agnolo* and *Francesco da Sangallo*.

RIGHT AISLE. Monument of Filippo Brunelleschi (d. 1446), with his portrait in marble, by *Buggiano* (p. 456). Statue of Joshua, by *Ciuffagni*; to the left of the latter, Bust of Giotto by *Benedetto da Majano* (1490), with a fine inscription by Angelo Poliziano; (l.) on the pillar a fine receptacle for holy water, of the 14th century. (r.; over the door) Monument of General Pietro Farnese (d. 1381), by *Agnolo Gaddi* and *Pesello* (1396); farther on, Statue of Isaiah by *Ciuffagni*. Bust of the learned Marsilius Ficinus (d. 1499), by *A. Ferrucci* (1521). Adjacent, over the door, the monument of Antonio Orso, Bishop of Florence (d. 1386), by *Tino di Camaino* of Siena, with the figure of the deceased in a sitting posture. By the pillar of the dome, towards the nave, St. Matthew, a statue by *Vincenzo de' Rossi*; opposite to it, St. James the Elder, by *Jacopo Sansovino* (1513).

RIGHT ARM OF THE OCTAGON: (r.) St. Philip, (l.) St. James the Younger, by *Giovanni dall'Opera*. Each of the four side-chapels is adorned with two saints, painted *al fresco* by *Bicci di Lorenzo* (1427). The stained-glass windows are from designs by *A. Gaddi*. — Over the door of the S. SACRISTY (*Sagrestia Vecchia*), a relief (Ascension) by *Luca della Robbia* (1446); within, two angels by the same. In this sacristy Lorenzo de' Medici sought refuge in 1478, on the outbreak of the conspiracy of the Pazzi (p. 441), to which his brother Giuliano fell a victim, while attending mass in the choir.

In the E. part of the NAVE (*Tribuna di San Zanobi*), by the piers, statues of (r.) St. John, by *Benedetto da Rovizzano*, and (l.) St. Peter, by *Baccio Bandinelli*. The dark chapels contain the statues of the Evangelists, executed for the façade of the church in 1408-16. N. side: 1st Chapel: St. Luke, by *Nanni di Banco*; 2nd Chapel, *St. John, by *Donatello*, an early work. In the chapels on the S., St. Matthew by *Ciuffagni*; St. Mark by *Niccolò d'Aresso*. Below the altar of the chapel of St. Zenobius (in the middle) is a *Reliquary containing the remains of the saint, in bronze, by *Lorenzo Ghiberti* (1440). The stained-glass windows are also from designs by *Ghiberti*. Behind the altar, the Last Supper on a golden ground, by *Giovanni Balducci*.

The octagonal CHORCH occupies the space beneath the dome. Its marble screens, designed by *Giuliano di Baccio d'Agnolo*, and adorned with bas-reliefs of the apostles by *Bandinelli* (with the initials B. B. and date 1555) and his pupil *Giovanni dall'Opera*, were erected to replace the original wooden screens of *Ghiberti*. Behind the high-altar, an unfinished group (*Pietà*) by *Michael Angelo* (late work). — The paintings in the octagonal dome, begun in 1572 by *Vasari*, and continued by *Federigo Zuccherò* (prophets, etc.), diminish its impressive effect. The windows in the drum of the dome were executed by *Bernardo di Francesco* from designs by *Ghiberti* (Presentation in the Temple), *Donatello* (Coronation of the Virgin), and *Paolo Uccello* (Adoration of the Magi).

The bronze *Door of the N. SACRISTY (*Sagrestia Nuova*), originally entrusted to *Donatello*, was executed by *Luca della Robbia*, aided by *Maso di Bartolomeo* and *Michelozzo* (1446-67). In the central panels are Evangelists, fathers of the church, etc., surrounded by small portrait-heads. Above it, a bas-relief in terracotta (Resurrection) by *Luca della Robbia* (1448). The intarsia work and frieze of children on the cabinets in this sacristy were executed from designs by *Giuliano* and *Benedetto da Majano*.

LEFT ARM OF THE OCTAGON. Statues of St. Andrew and St. Thomas by *Andrea Ferrucci* (1512) and *Vinc. de' Rossi*. In the chapels, frescoes by *Bicci di Lorenzo*. The ten stained-glass windows are ascribed to *Lor. Ghiberti*. In the tribune is a round brass slab, placed here in the year 1511 for the purpose of making solar observations through a corresponding aperture in the dome. In 1755 *P. Leonardo Ximenes* added a graduated dial in order to admit of more accurate observations, as an inscription on the left entrance-pillar records.

LEFT AISLE. By the side-door is a portrait of Dante, with a view of Florence and scene from the Divine Comedy, painted on wood by *Domenico di Michelino* in 1465 by command of the republic. Statue of David by *Ciuffagni* (1434). Bust of Antonio Squarcialupi (p. 451) by *Benedetto da Majano*. Then Arnolfo, with the design for the cathedral, a medallion in high relief by *Lor. Bartolini* (1843). *Statue of Poggio Brac-

ciolini (?), secretary of state, by *Donatello*, admirably individualised. Bust of the architect De Fabris (d. 1883; p. 452). On the first pillar, St. Zenobius, a picture of the school of *Oragna*.

The ASCENT OF THE DOME (p. 452) is very interesting, both for the sake of obtaining an idea of its construction, and for the *View (more extensive than from the Campanile, see below). Entrance by a small door in the left aisle (open 7-12 in summer, 9-12 in winter; adm. 50 c.); easy ascent of 463 steps to the upper gallery, whence the adventurous visitor may clamber up a ladder of 57 steps more to the cross on the summit.

The **Campanile* (Pl. F, 4), or bell-tower, begun by *Giotto* in 1334-36, carried on after his death by *Andrea Pisano* and *Franc. Talenti*, and completed in 1387, a square structure 292 ft. in height, is regarded as one of the finest existing works of the kind. It consists of four stories, richly decorated with coloured marble. The windows, which increase in size with the different stories, are enriched with beautiful tracery in the Italian Gothic style. On the W. side are four statues, the first three of which are by *Donatello*, viz. John the Baptist (1416; little inferior to the St. George, p. 473), *David (?), the celebrated 'Zuccone' or bald-head, and *Jeremiah. The fourth (Obadiah) is by his assistant *Rosso* (1420). On the E. side are Habakkuk and Abraham's Offering, by *Donatello* (the latter, 1421, partly by *Rosso*), and two patriarchs (Moses and Joshua?) by *Rosso* (1421; the former partly by *Donatello*). On the N. and S. are sibyls and prophets. Below these figures, on the sides of the tower, are *Bas-reliefs; those on the W., S., and E. sides by *Andrea Pisano* (from alleged designs by *Giotto*) and those on the N. by *Luca della Robbia* (1437): the Seven Cardinal Virtues, the Seven Works of Mercy, the Seven Beatitudes, and the Seven Sacraments. In the lower series is represented the development of mankind from the Creation to the climax of Greek science (among the best are the Creation of Eve, Adam and Eve at work, Dwellers in tents, Astronomer, Rider, Weaving, Navigation, Agriculture), while the liberal arts are represented by figures of Phidias, Apelles, Donatus, Orpheus, Plato, Aristotle, Ptolemy, Euclid, and a musician.

*The characteristics of Power and Beauty occur more or less in different buildings, some in one and some in another. But all together, and all in their highest possible relative degrees, they exist, so far as I know, only in one building in the world, the Campanile of *Giotto*. — Ruskin's '*Seven Lamps of Architecture*'.

The campanile is ascended by a good staircase of 414 steps (fee 1/2-1 fr.). Beautiful View from the top, embracing the city, the valley in which it lies, the neighbouring heights, studded with villas and richly cultivated, and the mountains to the N., S., and E. At the summit are seen the piers on which, according to *Giotto*'s plan, it was proposed to raise a spire of 100 ft.

On the S. side of the cathedral is the *Canonry* (*Palazzo dei Canonici*; Pl. F, 4), erected in 1827 by Gaetano Baccani; at the portal are statues of Arnolfo di Cambio and Filippo Brunelleschi, both by Luigi Pampaloni (1830). — Into the wall of one of the following houses (No. 29) is built the *Sasso di Dante*, a stone on which the great poet is said to have been wont to sit on summer evenings. —

Farther on, at the corner of the Via dell' Orivolo (p. 456), is the *Palazzo Riccardi*, formerly *Guadagni* (Pl. F, 4, 5).

Opposite the choir of the cathedral is situated the *Opera del Duomo* (Pl. F, 4; No: 24, entrance to the left in the court). Here was opened in 1891 the **Cathedral Museum*, or *Museo di Santa Maria del Fiore*, containing chiefly works of art from the cathedral and the baptistery (adm., see p. 437). Lists of the works of art are supplied for the use of visitors. Catalogue (1891) $\frac{1}{2}$ fr.

GROUND FLOOR. In the vestibule, a bust of Brunelleschi, after his death-mask, by his pupil *Buggiano*. Above the door (left), St. Zenobius between two angels, a fine coloured relief from the studio of *Luca della Robbia* (ca. 1450). — The hall contains numerous architectural fragments: also, 40. Figure of the Madonna, by a master of the *Pisan School* (13th cent.); 51. (by the staircase), Etruscan relief. — On the staircase are reliefs from the choir-screen of the cathedral, by *Baccio Bandinelli* and *Giovanni dall' Opera*.

FIRST FLOOR. In the large hall, on the end-walls (71 to the right, and 72 to the left), are the **SINGING GALLERIES* (*Cantorie*) from the cathedral, with the celebrated reliefs of children by *Luca della Robbia* (1431-38) and *Donatello* (1433-38), taken down in 1688 and put together again, with additions, in 1890 by *Luigi del Moro*. The naïve charm of childhood has probably never been better expressed than in the ten clearly and beautifully arranged **Groups of singing and dancing boys and girls* by *Luca della Robbia*, which are equally attractive for their truth and naturalness and for their grace of movement and form. The four **Reliefs of dancing Genii* by *Donatello* are full of vigour and expression, but meant to be seen from a distance. In their exuberant vigour, they present a very significant specimen of the master's work. — Also on the right end-wall: 108. Intarsia Tablet, representing St. Zenobius between two deacons, by *Giuliano da Majano*. — On the left side-wall: *De Fabris'* Model for the façade of the Cathedral; 77. Relief of the Madonna, by *Agostino di Duccio*. On the back-wall are two frames (87, 88) with elegant Byzantine miniatures in wax mosaic (11th cent.). — On the right side-wall: 92, 93. St. Reparata and Christ, marble statuettes by *Andrea Pisano*; 94. Madonna, a relief by *Portigiani*; 95, 96. Annunciation, group by *Niccolò d'Arezzo*. — *97. Massive *Silver Altar* from the Baptistery, with twelve reliefs from the history of John the Baptist. The front was executed in 1366-1402 by *Betto Geri*, *Leonardo di Ser Giovanni*, and others, while the statue of the Baptist was added by *Michelozzo* in 1451. The four side-reliefs, including the fine Birth of John, by *Ant. Pollajuolo*, and his **Death*, by *Verrocchio*, date from 1477-80. On this altar, 98. Silver Cross by *A. Pollajuolo* and *Betto di Franc. Betti* (1457-59). Farther on, *105, 106. Two side-reliefs from *Luca della Robbia's cantoria* (see above); 100, 101. Woven altar-hanging and chasuble, Venetian works of the 16th century.

The **LAST ROOM** contains models for the dome of the Cathedral, including *Brunelleschi's* model for the lantern (184). 167. Plaster cast of the reliquary of St. Zenobius (p. 459). On the back-wall, 131. Drawing (18th cent.) of the original façade of the Cathedral, destroyed in 1588 (comp. p. 462); 128-130, 132-135. Models for the façade of the Cathedral, all from the end of the 16th or beginning of the 17th cent.; numerous modern designs for the façade.

From the Piazza del Duomo the *Via del Proconsolo* leads to the Museo Nazionale in the Bargello (p. 472), the *Via dei Servi* to the Santissima Annunziata (p. 482) and the Archæological Museum (p. 484), the *Via Ricasoli* to the Accademia di Belle Arti (p. 492) and San Marco (p. 491), the *Via de' Martelli* to the Pal. Riccardi (p. 489), the *Borgo San Lorenzo* to S. Lorenzo (p. 498), the *Via de' Cerretani* to Santa Maria Novella (p. 502), and, finally, the *Via dell' Arcivescovado* to the Piazza Vittorio Emanuele (p. 504).

In the *Via dell' Orto* (p. 454) is the handsome *Banca d'Italia* (Pl. F, 5), by Ant. Cipolla (1865).

The *Via Folco Portinari*, diverging to the left, opposite the bank, leads to the *Piazza Santa Maria Nuova* (Pl. G, 4, 5), with the large **Spedale di Santa Maria Nuova**, founded in 1285 by Folco Portinari, the father of Dante's Beatrice, and the church of **SANT' EGIDIO**, with a portico by *Buontalenti*. Above the door of the church is a terracotta relief of the Coronation of the Virgin, by *Bicci di Lorenzo* (1424). The façade is also embellished with two frescoes by *Bicci di Lorenzo* and *Gherardo*. At the back of the high-altar are a Madonna by *Andrea della Robbia*, and a marble ciborium by *Bern. Rossellino*, with a bronze door by *Lor. Ghiberti* (1450). The famous picture gallery of the hospital became national property in 1897 and has been transferred to the Uffizi (comp. p. 461). — The house opposite the hospital (No. 29) once contained *Lorenzo Ghiberti's* studio.

The *Casa di Ricciardi* (Pl. H, 4), in the *Via della Pergola*, which skirts the E. side of the *Spedale Santa Maria Nuova*, No. 59, was once occupied by *Benvenuto Cellini* (p. 444).

b. The Uffizi Gallery.

At the corner of the Pal. Vecchio (p. 445), next the Arno, lies the large **Palazzo degli Uffizi** (Pl. E, 6), erected in 1560-74 by *Vasari*, for the municipal government. It now contains the celebrated *Picture Gallery* (p. 457), the *National Library* (p. 471), the *Central Archives of Tuscany* (p. 471), and the *Post Office*. Beneath is the handsome *Portico degli Uffizi*, the niches of which were adorned with *Marble Statues* of celebrated Tuscans in 1842-56. On the side next the Arno is a statue of Cosimo I. by *Giov. da Bologna*, with figures of Justice and Power by *Danti*. Fine view hence over the river to San Miniato (p. 521).

Approaching from the Piazza della Signoria, we enter by the second door to the left under the E. portico, and ascend by a staircase

of 126 steps (lift, 50 c.) to the ****Galleria degli Uffizi** (admission, see p. 437). The gallery originated with the Medici collections, to which numerous additions have been made down to the most recent times, and it is now one of the greatest in the world, both in extent and value. Many of the best pictures are often removed from their usual position for the convenience of copyists, but their whereabouts is indicated by a notice on the vacant space. A systematic rearrangement is contemplated. Catalogue, in Italian, French, or English, 3 fr. Director, *Signor E. Ridolfi*.

The pictures in the *Tribuna* (p. 461) are the choicest in the gallery, as their position indicates, and are therefore all worthy of careful inspection. These are, however, by no means the only treasures of the collection. Thus the predelle and the angels at the sides of *Fra Angelico's* frequently copied winged picture of the Madonna and angels (No. 1294; p. 468) are more interesting than the principal picture itself. Among the other FLORENTINE works of the 15th cent. we may first mention *Fra Filippo Lippi's* Madonna with angels (1307; p. 464), and four works of *Sandro Botticelli*: a round picture of the Madonna (1267 bis; p. 464), the Adoration of the Magi (1286; p. 468), so much extolled by Vasari, and, as specimens of other subjects, his Birth of Venus (39; p. 468), and his Calumny after Apelles (1182; p. 464). *Filippino Lippi's* Madonna and saints (1268; p. 464) attracts attention by its size and clear colouring, and his Adoration of the Magi (1257; p. 464), with its numerous figures, is interesting on account of the portraits it contains. One of the best of the early masters was *Domenico Ghirlandajo*, whose beautiful round picture of the Adoration of the Magi (1296; p. 465), and the Madonna with saints (1297; p. 468), are remarkable for the excellence of the composition and the harmony of colouring. The full importance of this master, who excelled in narrative painting, can only be perceived, however, in the domain of fresco-painting (pp. 502, 506, 507). The mythological works of *Piero di Cosimo* (1312; p. 464, etc.) betray a taste for fantastic subjects, from which *Leon. da Vinci* himself was not entirely free. *Pietro Perugino*, Raphael's teacher, is here well represented only by his brilliant portraits (1217; p. 463). The portrait of *Raphael* by himself (288; p. 458) is genuine, though disfigured by retouching. Other paintings by this master form the chief gems of the *Tribuna* (p. 462). A very effective picture, notwithstanding its unfinished condition, is *Leon. da Vinci's* rich composition of the Adoration of the Magi (1252; p. 464). Another very important work, though unfinished, is *Fra Bartolomeo's* Madonna enthroned (1266; p. 464), with its masterly grouping. The Visitation of Mary (1259; p. 464), by *Mariotto Albertinelli*, an assistant of *Fra Bartolomeo*, and *Sodoma's* St. Sebastian (1279; p. 464) also rank among the finest creations of Italian art. — Among the works of the other Italian Schools the most notable are *Mantegna's* Madonna among the rocks (1025; p. 465), and among the numerous

Venetian pictures *Giovanni Bellini's* Madonna by the lake (631; p. 467), *Titian's* Flora (626; p. 467), two works by *Giorgione* (621, 630; p. 468), and a number of portraits.

The collection is also rich in works of northern origin, the better of which, in spite of the proximity of the more studied Italian pictures, maintain their peculiar charm, owing to their depth of colouring and their unsophisticated realism. Among the works of the **EARLY FLEMISH SCHOOL**, an Adoration of the Child, the chief work of the rare master *Hugo van der Goes* (48-50; p. 461), and a small Madonna by *Memling* (703; p. 466) are specially attractive. Among the principal **GERMAN** masters, *Dürer*, whose works were highly prized in Italy and much followed by Italian painters even before his death, is represented by an Adoration of the Magi (in the Tribuna, p. 463), a portrait of his father (766; p. 466), two heads of Apostles (768, 777; p. 466), and an unattractive Madonna (851; p. 466). *Holbein's* portrait of Richard Southwell, dating from 1537 (765; p. 465), is an admirable work. The **NETHERLANDS** **SCHOOLS** of the 17th cent. are also represented by several excellent works. Among those by *Rubens* are the portrait of his first wife (in the Tribuna; p. 462), a small sketch of the Graces (842; p. 465), his own portrait (228; p. 459), and two pictures of scenes from the life of Henri IV (140, 147; p. 469). The best of *Rembrandt's* works preserved here are the two portraits of himself (451, 452; p. 459). The Dutch genre-painters (p. 465) have also enriched the gallery with several important and well-preserved works, such as *Ger. Dou's* Cake-woman (926), *G. Metsu's* Lute-player (918) and the Huntsman (972), and *Jan Steen's* Family feast (977). Among the portraits of the painters (see below) those by the Netherlands masters also occupy a high rank.

FIRST LANDING of the staircase. To the right, Bust of Hercules with an oak-wreath. — **SECOND LANDING**. To the right (beside the cloak-room), two good portrait-heads. — To the left are the —

FOUR ROOMS OF THE PAINTERS, with portraits of masters by themselves. We pass straight through these to the end, to begin with Room I.

Room I. Italian Masters (15-17th cent.). Rear-wall: 282. *Sodoma* (not his own portrait?); 291. *Vasari*; 288. *Filippino Lippi* (in fresco); *285. *Raphael* (retouched); 289. *Giulio Romano*; 292. *Leonardo da Vinci* (copy of the red chalk drawing at Turin, p. 29); 290. *Michael Angelo* (not by himself); 1176. *Andrea del Sarto*; 831. *School of Giov. Bellini*, Unknown portrait (signature forged); 881, 881 bis. *Titian*. — 878. *Jac. Tintoretto*; 885. *Paolo Veronese*; 283. *Orti. Allori*; 289. *Al. Allori*. — 897. *Loth. Carracci*; 408. *Guido Reni*; 874. *Ann. Carracci*; 888. *Parmigianino*; 896. *Guercino*. — To the right, Statue of *Card. Leopoldo de' Medici* (1617-75), founder of this collection.

Room II. German, Dutch, French, Spanish, and other Masters (15-18th cent.). 484. *Albrecht Dürer*, copy of the original (1498) in Madrid; *232. *Hans Holbein the Younger* (completed by another hand; injured); 287. *Master of the Death of the Virgin* (not his own portrait); 224. *Lucas Cranach* (1550); 498. *Georg Pencz*, Portrait of a young man (1504); *228. *Van Dyck*; 233. *Rubens* (ca. 1615); 238. *Jac. Jordans*; *445. *Fr. Pourbus the Elder*

(1591); 483. *Elsholmer*. — 449. *Gerard Dou*; 482. *Sir Anthony More* (1558); *451. *Rembrandt* (as an old man; ca. 1665); 452. *Rembrandt* (ca. 1665); 453. *B. van der Helst*; 473. *Nic. de Largillière*; 217, 216. *Velasquez* (not by himself); 474. *H. Rigaud*; 485. *Charles Le Brun*. — On an easel, *228. *Rubens* (ca. 1625).

Room III. English, German, Italian, and other Masters (17-18th cent.). 535. *Lotard* (1744); *540. *Reynolds*; 442. *Zoffany* (d. 1795); 471. *Angelica Kaufmann*; 555. *Raphael Mengs*. — 282. *Carlo Dolce*; 534. *Pompeo Batoni*. — 275. *Luca Giordano*; 299. *Salvator Rosa*.

Room IV. Modern Masters (19th cent.). 518. *Overbeck*; 722. *Alma Tadema*; 592. *Von Gebhardt*; *815. *Anders Zorn*; 605. *Kroyer*; 720. *Chr. Bisschop*. — 728. *Dom. Morelli*; 578. *Canova*; 528. *Franç. Hayez*; 708. *Giov. Boldini*. — *585. *Watts*; 588. *Millaus*; 715. *Orchardson*; 800. *Leighton*; *531. *Ingres*; 682. *Corot*; 589. *Puvis de Chavannes*; 718. *Fantín-Latour*.

TOPMOST LANDING. Modern bronze statues of Mars and Silenus (the latter a copy of an antique original); portrait-heads (to the left, Demosthenes).

FIRST VESTIBULE (*Primo Vestibolo*). Four pieces of tapestry and twelve busts of members of the Medici family.

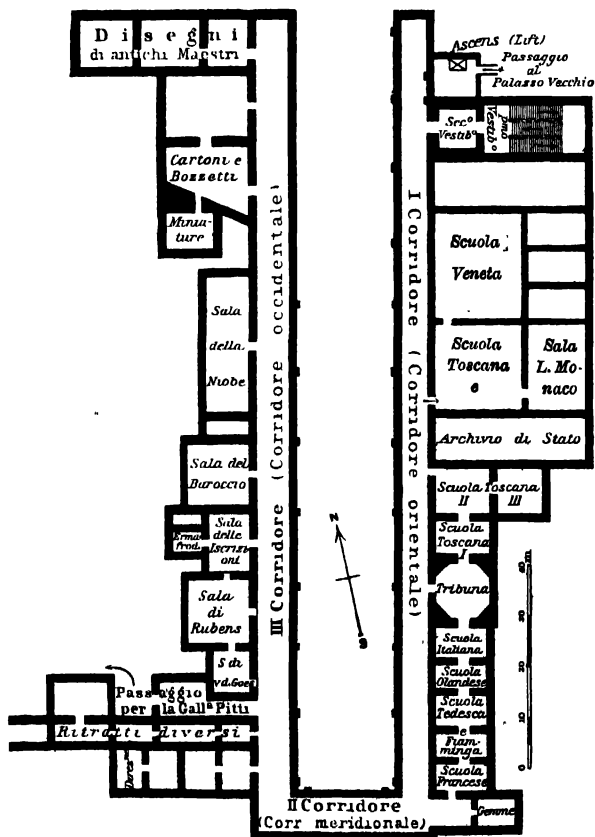
SECOND VESTIBULE (*Secondo Vestibolo*). Ancient Sculptures: to the left, 23. Statue of Augustus; portrait-busts of the Roman imperial period; pillar with trophies in relief; 20. Statue of Apollo. To the right, 21. Statue of Hadrian; portrait-busts; pillar with the head of the deity of a town; 22. Statue of Trajan. In the middle, two Colossian Dogs, a Horse, and a *Wild Boar. — The

E. CORRIDOR (*Primo Corridore*), 178 yds. in length, adorned with charming grotesque paintings by *Bernardino Poccetti* (1581), contains antique marble sculptures besides numerous paintings, which are, however, to be replaced by tapestries. We turn to the right from the entrance.

ANCIENT SCULPTURES. In the middle, 38. Hercules slaying Nessus (almost entirely modern); in the left corner, admirable Roman portrait-head; by the window, 49. Julius Cæsar (?); opposite, 39. Sarcophagus with representations from the life of a Roman (from which Raphael borrowed the sacrificial scene for his tapestry of St. Paul and Barnabas at Lystra); to the right, 87. So-called Pompey. On the left, beyond the entrance, *48. Marcus Agrippa; 52. Athlete, copy of the Doryphoros of Polyclethus; *59. Athlete, after an Attic original of the beginning of the 4th cent. (wrongly restored); to the right, 66. Satyr; to the left, 75. Athlete, a replica of the Doryphoros of Polyclethus; to the right, 74. Hore (head and extremities restored in the early-Renaissance period); 78. Julia(?), daughter of Titus; to the left, *82. Ariadne; to the right, 81. Persephone (restored as Urania); to the left, 80. Vitellius (modern); 85. Vespasian; 93. Hercules (after Lysippus); to the left, 80. Vestal Virgin; 121. Apollo (head from some other figure).

PICTURES: 8. *School of Giotto* (perhaps *Taddeo Gaddi*), Christ on the Mt. of Olives; 14. *School of Orcagna*, John the Baptist enthroned above Pride, Avarice, and Vanity; *Pietro Lorenzetti* (14th cent.), 15. Madonna and angels, 16. Hermits in the Theban desert; 28. *Simone Martini* and *Lippo Memmi*, Annunciation with lateral pictures (26. Santa Julia, 24. Sant' Ansano), 1333; *27. *School of Giotto*, Pietà; 28. *Agnolo Gaddi*, Annunciation; 99. *Lor. Monaco*, Adoration of the Magi; 52. *Paolo Uccello*, Cavalry battle (injured; 1430); 60. *Alessio Baldovinetti*, Madonna and saints; 68. *Cosimo Rosselli*, Coronation of the Virgin (early work); 69-73. *Piero Polkauolo*, Hope, Justice, Temperance, Faith, Charity; *Luca Signorelli*, 84-88. Allegory of fertility, 74. Madonna and Child, in the background nude shepherds; 81. *Piero di Cosimo*, Conception of the Virgin and 6 saints. [The drawings exhibited in frames

on the window-wall here and in the W. Corridor form a continuation of the collections in the three Rooms of the Drawings, p. 471.]



SOUTH CONNECTING CORRIDOR (*Secondo Corridore*), with similar decorations and contents. Fine view of the Arno, San Miniato, and the Ponte Vecchio.

ANTIQUES: in the middle, 36. Seated figure of a Roman lady; to the left, 138. Thorn-extractor (head restored); to the right, 137. Round altar with bas-reliefs, representing the Sacrifice of Iphigenela (inscriptions modern); 142. Youthful Minerva; 145. Venus stooping in the bath; in the middle, 35. Figure similar to No. 36, but with modern head.

WEST CORRIDOR (*Terzo Corridore*), of the same length as that on the E., and destined like it for tapestries. Some of the masterpieces of the collection are often brought to this corridor for copying, and placed on easels along the window-wall.

ANTIQUÉ SCULPTURES: to the left, 156. Statue of Marsyas, in red marble, said to have been restored by Donatello; to the right, 155. Marsyas, in white marble; 162. Nereid; to the right, 169. Discobolus, after Myron, wrongly restored; to the left, 168. Caracalla; 204. Æsculapius (copy of a work of the end of the 5th cent.); 209. God of healing, from a group (after an important work of the middle of the 5th cent.); to the right, 208 Bacchus and a satyr (the torso of the god only is antique; the restorations are by *Michael Angelo*); to the left, 236. Ceres in mourning raiment; in front, altar of the Lares of Augustus (Rome). At the end of the corridor, 385. Altered copy of the Laocoon, by *Baccio Bandinelli*. Adjacent, to the left, *259. Head of Zeus; to the right, 260. Head of a Triton.

We now return to the E. corridor. The side-door immediately before the entrance leads to the New Rooms with works of the *Tuscan School*, which, however, are not yet open to the public. — The door nearer the S. end of the corridor admits to —

THREE NEW ROOMS, containing temporarily the collections removed from the *Spedale Santa Maria Nuova* (p. 456).

ROOM I. Paintings. Entrance-wall: 64. *Fra Angelico da Fiesole*, Madonna enthroned, with angels; *23. *S. Botticelli*, Holy Family, with angels (early work). — **48-50. *Hugo van der Goes*, Adoration of the Child, with shepherds (admirable popular types) and angels; on the wings, the family of the donor, Tommaso Portinari, agent of the Medici in Bruges, and their patron-saints. — *21. *Andr. del Castagno*, Crucifixion, from Santa Maria degli Angioli (early work); 22. *Raffaellino del Garbo*, Madonna with saints and donors; 72. *M. Albertinelli*, Annunciation. — 71. *Fra Bartolomeo* and *Albertinelli*, Fresco of the Last Judgment, an early work, 1498-99 (damaged; the adjoining copy shows the details). — To the left is —

ROOM II. To the left, 63. *Giov. Ant. Sogliani*, Assumption. In the middle: *Florentine School* (end of 15th cent.), Crucifixion (fresco). — Behind R. I. is —

Room III, containing the sculptures of the collection, which are to be removed to the Bargello (p. 472). C. *Luca della Robbia*, Relief of the Madonna; *F. *And. Verrocchio*, Terracotta relief of the Madonna; *Florentine School* (15th cent.), Terracotta bust of a nun. Here also are several chests. In the centre are choir-books with beautiful miniatures (including two by *Gherardo Fiorentino*).

The next door leads from the E. corridor into the *Old Rooms of the Tuscan School* (p. 468), and the following door admits to the octagonal —

**TRIUNA, containing a magnificent collection of masterpieces

of ancient sculpture and modern painting. The hall was constructed by *Bernardo Buontalenti*; the decorations are by *Bernardino Poccetti*. In the centre are placed five celebrated marble sculptures: **Satyr* playing on the cymbal and pressing the *scabellum* or *krupezion* with his foot; the admirable head and the arms were restored by *Michael Angelo* (?). **Group of the Wrestlers*; the heads, which resemble those of the Children of Niobe, do not belong to the figures, and the greater part of the legs and arms is modern; the right arm of the victor is erroneously restored. **Medici Venus*, found at Rome in the 16th cent., and brought to Florence in 1680; the affectedly held fingers and the inscription on the base are modern. The **Grinder*, a Scythian whetting his knife to flay Marsyas, found at Rome in the 16th cent. (from the same group as the Marsyas, No. 156, mentioned on p. 461). The **Apollino*, or young Apollo (freely restored).

PAINTINGS. To the right of the entrance: **1129. *Raphael*, *Madonna and Child with the goldfinch* ('cardellino'), painted in Florence about 1507, pieced together again after a fire in 1548.

The 'Madonna del Cardellino', the 'Madonna al Verde' at Vienna, and 'La belle Jardinière' in the Louvre form a group nearly allied in point of conception. To the earlier and simpler representations of the Madonna, in which Mary and her Son alone appear, the child John the Baptist has been added. This not only admits of the delineation of additional features of child-life, but also makes possible the construction of a regularly-arranged group. The two children, standing at the feet of the Madonna, form a broad base for the composition, which tapers upwards easily and naturally to the head of the Virgin. This arrangement first found expression within the realms of sculpture, whence it was eagerly adopted by the Florentine painters. — *Springer*.

1127. *Raphael*, The young St. John (executed by pupils); 1125. *Franciabigio*, *Madonna del Pozzo*, so called from the well in the background; above, *Fra Bartolomeo*, 1130. Job, 1126. Isaiah; *1123. *Sebastiano del Piombo*, Portrait, here called the Fornarina (comp. p. 511), dated 1512; *1120. *Raphael* (?), Female portrait, formerly called Maddalena Doni, retouched; *197. *Rubens*, *Isabella Brandt*, his first wife; *287. *Perugino*, *Francesco delle Opere* (1494).

*1117. *Titian*, *Venus of Urbino* (probably the Duchess Eleonora; p. 467), painted for Francesco della Rovere, Duke of Urbino, about 1537.

'Not after the model of a Phryne, nor yet with the thought of realizing anything more sublime than woman in her fairest aspect, did Titian conceive this picture. Nature as he presents it here is young and lovely, not transfigured into ineffable noblesse, but conscious and triumphant without loss of modesty'. — *C. & C.*

3458. *Seb. del Piombo*, Portrait of a nobleman ('l'uomo ammalato'), 1514 (damaged).

**1131. *Raphael*, Pope Julius II., the original (about 1512; replica in the Pitti Palace, p. 515).

'This striking figure, with the arms resting lightly on the chair, the deep-set eyes directed with keen scrutiny on the beholder, the compressed

lips, the large nose, and the long white beard descending to the breast, vividly recalls the descriptions of this powerful pope, left us by his contemporaries.' — *Springer*.

*1189. *Michael Angelo*, Holy Family, an early work, painted on the commission of Angelo Doni, the only easel-work of the master in Italy, painted in tempera between 1501 and 1505.

The Madonna, a large-framed woman, kneels on the ground and leans to one side, as she hands the Infant over her shoulder to her husband, who stands behind and finishes off the group. In the hollow way of the middle distance walks the sturdy little John the Baptist, who looks merrily back at the domestic scene. Naked figures, which have no apparent connection with the subject of the picture, enliven the background, in obedience to the custom of the 15th cent., when the artist was expected to show his skill in perspective or his mastery of the nude on every opportunity. — *Springer*.

1122. *Perugino*, Madonna, with John the Baptist and St. Sebastian (1493); 1115. *Van Dyck*, Jean de Montfort; *154, 159. *Ang. Bronzino*, Bart. Panciatichi and his wife; *1109. *Domenichino*, Portrait of Cardinal Agucchia; above, 1108. *Titian*, Venus and Cupid; 1104. *Spagnoletto*, St. Jerome. — *1116. *Titian*, Portrait of Beccadelli, papal nuncio in Venice (1552).

'A magnificent likeness, in which the true grain of what may be called Churchman's flesh is reproduced in a form both clear and fair but with the slight tendency to droop which is characteristic in priests'. — *C. & C.*

*1141. *A. Dürer*, Adoration of the Magi (1504), one of the first important easel-paintings by this master, carefully and minutely finished, and in good preservation.

Both the aerial and the linear perspective are faulty, but the technical handling is as perfect as in Dürer's latest and finest works. The treatment and the colouring are both in the characteristic style of the northern school of painting. The colours are fluent but sharply defined, laid on at first a tempera and then glazed with oil-pigments. The tone is extraordinarily lively and clear. — This gem of German art was formerly in the imperial gallery at Vienna, whence it came to Florence by exchange in the 18th century. — *Thausing's 'Dürer'*.

*1118. *Correggio*, Rest on the Flight into Egypt, an early work of the master's Ferrara period; *1134. *Correggio*, Madonna worshipping the Child, with a beautiful landscape background; above, *L. Cranach*, 1142. Adam, 1138. Eve; 1135. *Bern. Luini*, The daughter of Herodias; 1128. *Van Dyck*, Equestrian portrait of Charles V.; 1136. *P. Veronese*, Holy Family, with St. Catharine.

The door to the left leads from the Tribuna to the three rooms of the —

TUSCAN SCHOOL. I. SALOON. To the right, 1175. *Santi di Tito*, Portrait; 3435. *Style of Andrea del Sarto*, Portrait; 1155. *Ang. Bronzino*, Portrait of a boy; 1154. *S. Botticelli* (?), Portrait of a medallist; 1179. *Sandro Botticelli*, St. Augustine; 1161. *Fra Bartolomeo*, Nativity and Presentation in the Temple, on the reverse the Annunciation, in grisaille; *1217. *Pietro Perugino*, Portrait; 3450. *Piero della Francesca* (?), Portrait (damaged); 1167. *Masaccio* (?), Portrait (fresco); *S. Botticelli*, 1156. Judith, 1158. Death of Holo-

fernes. — Opposite, *Lor. di Credi*, 1163. Portrait of his master Andrea Verrocchio, 34. Portrait; 30. *Piero Pollajuolo*, Portrait of Galeazzo Maria Sforza (p. 111; damaged); *1182. *Sandro Botticelli*, Calumny, from the description by Lucian of a picture of Apelles; *Fra Angelico*, 1178. Sposalizio, 1184. Death of the Virgin, 1162. Birth of John the Baptist: 1153. *Ant. Pollajuolo*, Contests of Hercules with Antæus and the Lernean hydra; 1183. *Aless. Allori*, Portrait of Bianca Cappello (p. 508); 1180. *Cris. Allori*, Judith; 1172. *Cigoli*, St. Francis; 1198. *Pontorno*, Birth of John the Baptist. — 1205. *Girol. Genga*, Martyrdom of St. Sebastian; 1312. *Piero di Cosimo*, Perseus delivering Andromeda (showing Leon. da Vinci's influence). — 1148. *Pontorno*, Leda.

II. SALOON. To the left, *1252. *Leonardo da Vinci*, Adoration of the Magi (probably begun about 1495 for the monks of San Donato at Scopeto, but never finished); *1279. *Sodoma*, St. Sebastian, on the reverse a Madonna with SS. Rochus and Sigismund (the picture was originally the banner of the Sienese brotherhood of St. Sebastian); *1259. *Mariotto Albertinelli*, Visitation, with predella: Annunciation, Adoration of the Child, and Presentation in the Temple; *Ridolfo Ghirlandajo*, 1275. St. Zenobius, Bishop of Florence, resuscitating a dead child, 1277. Transference of the remains of St. Zenobius to the cathedral; 1254. *Andrea del Sarto*, St. James and two children in cowls of the brotherhood of St. James (injured); 1271. *Ang. Bronzino*, Christ in Hades; *1112. *A. del Sarto*, Madonna with SS. John the Evangelist and Francis (1517), a masterpiece of fusion and transparent gaiety of colour (C. & C.); *Pontorno*, 1267. Portrait of Cosimo the Elder ('pater patriæ'), after a 15th cent. painting, 1270. Duke Cosimo I. de' Medici; *1266. *Bronzino*, Sculptor; *1265. *Fra Bartolomeo*, Madonna and Child, with St. Anna praying to the Trinity, and the tutelary saints of Florence near the throne (this picture, painted for the council-hall of the republic, was unfinished at the artist's death in 1517). — *Filippino Lippi*, 1268. Madonna enthroned with four saints (1485), 1257. Adoration of the Magi, with portrait of Pler Francesco de' Medici (as the astronomer on the left; 1496); 1280bis. *Cosimo Rosselli*, Madonna with SS. Peter and James. — On easels: 3452. *Lor. di Credi*, Venus; 3436. *Botticelli*, Adoration of the Magi, a late work (executed in grisaille; coloured in the 17th cent.).

III. SALOON. To the right, *Lor. di Credi*, 1160. Annunciation, 1287. Holy Family; *1307. *Fra Filippo Lippi*, Madonna and Child with two angels; 1291. *Luca Signorelli*, Holy Family, a fine example of the 'grave, unadorned, and manly style of this painter, showing in the most admirable manner his Leonardo-like mastery of *chiaroscuro*'. — 1306. *Piero Pollajuolo*, Prudence; *Sandro Botticelli*, 1289. Madonna with angels, 1316. Annunciation (school-piece), *1267bis. Madonna with angels, the heads of great charm;

1299. Strength. — 1298. *Luca Signorelli*, Predella, with the Annunciation, Nativity, and Adoration of the Magi.

*1300. *Piero della Francesca*, Portraits of Federigo da Montefeltro, Duke of Urbino (d. 1482), and his Duchess, Battista Sforza (on the back triumphal processions in a landscape).

'Neither (of the portraits) are agreeable types, but nothing can exceed the Leonardesque precision of the drawing or the softness and fusion of the impasto'. — *C. & C.*

1301. *Piero Pollajuolo*, SS. Eustace, James, and Vincent (1470); *1288. *Leonardo da Vinci* (?), Annunciation, perhaps an early work, painted about 1472 in the studio of Verrocchio; above, *1295. *Dom. Ghirlandajo*, Adoration of the Magi (1487). On an easel, *1290. *Fra Angelico*, Coronation of the Virgin. — We retrace our steps, pass through the Tribuna, and enter the —

ROOM OF VARIOUS ITALIAN MASTERS ('Maestri diversi Italiani'). On the left: 1057. *Fr. Albani*, Rape of Europa; *Lod. Mazzolino*, 1030. Nativity, 995. Massacre of the Innocents, 1032. Holy Family; 1149. *Allori*, Mary Magdalen; 1021. *Paolo Veronese*, St. Agnes kneeling, with two angels (sketch); above, 1031. *Caravaggio*, Medusa. — 1064. *Canaletto* (Ant. Canale), Palace of the Doges at Venice; *1025. *Mantegna*, Madonna in a rocky landscape, the background of delicate execution; *1002. *Correggio* (youthful work of his Ferrara period), Madonna and Child, with angelic musicians; 9417. *Botticelli*, Youth crowned with laurel, in a rocky landscape by night; 1006. *Parmigianino*, Holy Family; 1044. *Fr. Albani*, Dancing genii, on the other side of the door, 1095. *Marco Palmezzano*, Crucifixion.

DUTCH SCHOOL. On the right, 922. Copy of *Rembrandt's* Holy Family (the famous 'Carpenter's Family' in the Louvre); 926. *Gerard Dou*, Pancake-seller. — 895. *South German School* (not *Lucas van Leyden*), Ferdinand I. (1524); 981. *F. van Mieris*, The painter and his family (1675); 957, 949. *Netscher*, Sacrifice to Venus; between them, 953. *Rachel Ruysch*, Fruit; 979. *Hercules Seghers* (not *Rembrandt*), Thunderstorm; *958. *Gerard Terburg*, Lady drinking; 961. *Rachel Ruysch*, Flowers. — *977. *Jan Steen*, Family feast; 854. *Frans van Mieris*, The charlatan. — 877, 900. *Corn. van Poelenburg*, Landscapes; 882. *Jacob van Ruysdael*, Landscape with cloudy sky; *972. *Metsu*, Lady and huntsman. — 913. *Poelenburg*, Landscape; *918. *Metsu*, Lute-player. In the middle, on an easel: 3449. *J. van Huysum*, Flowers.

FLEMISH AND GERMAN SCHOOLS. I. SALOON. To the left, *765. *Hans Holbein the Younger*, Richard Southwell (1536), with an expression blended of stolidity and slyness; above, 795. *Rogier van der Weyden* (?), Entombment; *Rubens*, 812. Venus and Adonis, the landscape by *J. Brueghel* (studio-piece), 842. The Graces (sketch); 788. *Amberger*, Portrait of C. Gross. — Opposite, 774. *Claude Lorrain*, Seashore, with a villa copied in parts from the

Villa Medici at Rome; *Memling*, 769, 778. Portrait of a man, with St. Benedict, his patron-saint (1487).

Dürer, 768. The Apostle Philip, and 777 (farther on), St. James the Great.

'Both pictures were painted in water-colours upon linen in 1516. The heads are of strongly marked individuality, yet it is at the same time evident that they are not merely studies from life, but that a due regard has been paid to the characters to be represented'. — *Thausing's 'Dürer'*.

*766. *Dürer*, Portrait of his father, painted in the artist's 19th year (1490; the clever face and hands are wonderfully lifelike), 851. Madonna (studio-piece); 772. *Adam Elsheimer* (not *Poelenburg*), Landscape, with Hagar comforted by the angel; 793. *Elsheimer*, Landscape, with the triumph of Psyche. — Rear-wall: 846. *Gerard David* (not *Suavio Lamberto*), Descent from the Cross.

II. SALOON, above, a series of good pictures from the lives of SS. Peter and Paul, by *Hans von Kulmbach*, a pupil of *Dürer*. To the right of the entrance, 730. *Herri de Bles (Civetta)*, Mine. — 744. *Nic. Frumentis* (the German *Meister Korn*), Triptych with the Raising of Lazarus (1461). — Exit-wall, 758. *Elsheimer*, Landscape, with shepherd playing on the Pan's pipes; 761. *Jan Brueghel*, Landscape, forming the cover of a green drawing of the Crucifixion relieved with white by *A. Dürer* (1505), with a copy in colours by *J. Brueghel* (1604; opened by the keeper on request); 698. *Hugo van der Goes* (?), Madonna and saints; 703. *Memling*, Madonna and Child with angels, a good studio-replica of the original now at Vienna; 706. *Teniers the Younger*, St. Peter weeping; 708. *Gerard David*, Adoration of the Magi. — *237. *Master of the Death of the Virgin* (not *Quinten Matsys*), Double portrait (1520); 749. *Petrus Cristus* (?), Double portrait (within, the Annunciation in grisaille).

FRENCH SCHOOL. To the right, 672. *Grimouze*, Youthful pilgrim; 684. *Rigaud*, Portrait of Bossuet; 674. *Largillière*, Jean Baptiste Rousseau; 679, 689, *Fabre*, Portraits of the poet Vittorio Alfieri and the Countess of Albany (1794), with two autographs by Alfieri on the back; 680. *Nic. Poussin*, Theseus at Træzene; *N. Pillement*, 681. Harbour, 686. Storm. — 690bis. *Fabre*, Terreni, the painter; 696. *Grimouze*, Youthful pilgrim; 695. *Phil. de Champagne*, Portrait; 651, 652, 654. *Bourguignon*, Cavalry engagements. Opposite: *667. *Jehan Clouet*, Francis I. on horseback; 668. *Gaspard Poussin*, Landscape; *671. *Lancet* (not *Watteau*), The flute-player (garden-scene). — Then to the left at the end of the S. corridor is the —

CABINET OF THE GEMS (closed on Sun.), a saloon borne by four columns of oriental alabaster and four of verde antico, with six cabinets containing upwards of 400 gems and precious stones (Florentine workmanship), once the property of the Medici.

The 1st, 3rd, 4th, and 6th cabinets each contain two small columns of Siamese agate and rock crystal. In the 1st cabinet: two reliefs in gold

on a ground of jasper, ascribed to *Giov. da Bologna* (more probably by the goldsmith *Michèle Mazzafritti*?); vase of rock-crystal, ascribed to *Benvenuto Cellini*; goblet of onyx, with the name of *Lorenzo il Magnifico*; large vase of lapis lazuli. — 2nd Cab.: Crystal vase, with cover in enamelled gold, executed for *Diana of Poitiers*, with her ciphers and half-moons; relief of *Grand-Duke Cosimo II.* kneeling before an altar, in Florentine mosaic (1619). — 4th Cab.: below, to the right, *Venus and Cupid*, in porphyry, by *Pietro Maria Serbelloni* of Pescia. — 5th Cab.: Fantastic vase in jasper, with a *Hercules* in massive gold upon it, by *Mazzafritti*; small vase of emerald; bas-relief in gold and jewels, representing the *Piazza della Signoria*, by *Gasparo Mola*; vessel in lapis lazuli. — 6th Cab.: Two reliefs in gold on a ground of jasper, like those in Cab. 1; head of *Tiberius* in turquoise. — In the centre: *Casket of rock-crystal with 24 scenes from the life of *Christ*, executed by *Valerio Belli* of Vicenza in 1552 for *Pope Clement VII.*

In the W. Corridor, the first door on the left leads to the —

VRNETIAN SCHOOL. — I. SALOON. Right: 627. *Dosso Dossi*, Portrait of a warrior; 573. *Girol. Muziano*, Portrait. — 575. *Lor. Lotto*, Holy Family (1534); 579. *School of P. Veronese* (*Batt. Zelotti* according to *Morelli*), Annunciation; 592. *Seb. del Piombo*, Death of *Adonis* (of the master's first Roman period); 588bis. *Carpaccio*, Fragment of a large picture of the Crucifixion (?); 584bis. *Cima da Conegliano*, Madonna; *631. *Giov. Bellini*, Madonna by the lake, with saints: in this highly poetic composition ('*Sacra Conversazione*') the painter appears as the precursor of *Giorgione* (comp. Nos. 621 and 630, p. 468). — 586. *Giov. Batt. Moroni*, Portrait (1563); *1111. *Mantegna*, Altar-piece with the Adoration of the Magi, the Circumcision, and the Ascension, one of the master's finest and most carefully executed works; 571. *Veronese School* (*Caroto*?), Knight and squire; 3388. *Jac. Tintoretto*, Leda. — 593. *Jac. Bassano*, Moses and the burning bush.

**605, *599. *Titian*, Portraits of *Francesco Maria della Rovere* and *Eleonora Gonzaga*, Duke and Duchess of Urbino (1537).

These noble portraits were executed in 1537, when the Duke was appointed Generalissimo of the League against the Turks. The Duke has a martial bearing, the look of the Duchess is stately but subdued. To make the difference apparent between the blanched complexion of a dame accustomed to luxury and ease and the tanned face of a soldier habitually exposed to the weather, *Titian* skilfully varied the details of technical execution. Here he is minute and finished, there resolute and broad. Here the tinted and throbbing flesh is pitted against a warm light ground, there the sallow olive against a dark wall. — C. & C.

595. *Jacopo Bassano*, Family-concert, with portraits of the painter himself and of his sons *Francesco* and *Leandro*. — 587. *Paris Bordone*, Portrait of a young man; above, 601. *Tintoretto*, Portrait of Admiral *Venier*.

On an easel: **628. *Titian*, The so-called 'Flora', painted probably before 1520, and still in *Giorgione's* manner.

There is nothing in this ethereal *Flora* to shock the sensitive eye. The proportions and features are of surprising loveliness, reminding us in their purity of some of the choicest antiques. The masterly and clear light scale is attained by the thin disposal of pigments, the broad plane of tinting, and the delicate shade of all but imperceptible half-tones. — C. & C.

II. SALOON. Right: 645. *Savoldo*, Transfiguration; 646. *Tintoretto*, Abraham's Sacrifice. — 629. *Moroni*, Portrait of a scholar; 614. *Titian*, Giovanni delle Bande Nere, painted from a death-mask; 617. *Tintoretto*, Marriage at Cana of Galilee. — 642. *Moroni*, Portrait of the author Giov. Ant. Pantera (retouched). *Giorgione*, *622. Portrait of a Knight of Malta (retouched); 630. Judgment of Solomon; *621. Moses when a child undergoes the ordeal of fire, from a Rabbinic legend (early works). Between these, 589. *P. Veronese*, Martyrdom of St. Justina; 623. *Palma Vecchio*, Holy Family with Mary Magdalen (copy?). — *633. *Titian*, Holy Family with Sant' Antonio Eremita; this work, painted about 1507, excels all Titian's previous paintings in sweetness of tone, freedom of modelling, and clever appeal to nature (*C. & C.*). 638. *Tintoretto*, Portrait of Sansovino the sculptor. Entrance-wall: 609. Reduced copy of *Titian's* 'Battle of Cadore', destroyed in the burning of the ducal palace at Venice in 1577.

The following door on the left admits to a CORRIDOR, containing paintings of various schools.

1st Section. 114, 149, 135, 123. Portraits of ladies of the English court (after *Sir Peter Lely's* originals at Hampton Court). — 2nd Section. To the right, 8482. *Angelica Kaufmann*, King Stanislaus II. of Poland; 878. *H. Rigaud*, Louis XVI., as dauphin. — 3rd Section. To the right, 203. *Guido Reni*, Bradamante and Fiordespina (from Ariosto); to the left, 3542. *Angelica Kaufmann*, Fortunata Salgher-Fantastici, the poetess.

The door straight on leads to the CABINET OF ENGRAVINGS AND DRAWINGS (Curator, Sig. Nerino Ferri). The door on the right leads to the —

SALA DI LORENZO MONACO, with important Tuscan and Umbrian paintings (15th cent.). To the right, 1296. *Bacchiacca*, History of St. Acasius, altar-predella; *39. *S. Botticelli*, Birth of Venus. — 1204. *Fra Angelico da Fiesole*, Tabernacle with a gold ground, the Madonna between two saints, surrounded by twelve *Angels with musical instruments, of surpassing charm (1433); *1294. *Fra Angelico*, Predelle of the preceding, with St. Peter preaching, Adoration of the Magi, and Martyrdom of St. Mark. — 1297. *Dom. Ghirlandajo*, Madonna and saints; *1286. *S. Botticelli*, Adoration of the Magi, with portraits of Cosimo de' Medici, his son Giovanni, and his grandson Giuliano (before 1478); 24. *Lorenzo di Credi*, Madonna adoring the Child; 1305. *Dom. Veneziano*, Madonna and saints. — 1309. *Lorenzo Monaco*, Coronation of the Virgin (1413). — 1310. *Gentile da Fabriano*, SS. Mary Magdalen, Nicholas, John, and George (1425).

The PASSAGE TO THE PITTI PALACE is closed on Sun. and festivals, except the first section with the engravings, to which hurried travellers are recommended to confine their attention.

Sticks and umbrellas left at the entrance to the Uffizi Palace are conveyed (on week-days) to the exit of the Pitti Gallery (or vice versa) for a fee of 20 c., for which a receipt is given.

A staircase descends to a long Corridor, built by *Vasari* in 1564 for

the marriage of Prince Francesco de' Medici (p. 446), which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of nearly 10 minutes. The STAIRCASE contains Italian and other Woodcuts, beyond which is a collection of ENGRAVINGS of the Italian school before Marc Antonio (including specimens of *Montagna*, in frames 50, 52, 54, 56, at the first corner). — In the first section of the corridor, on the left, are Italian engravings from the time of *Marc Antonio* (frames 75-104; some after Raphael) to the middle of the 18th cent.; on the right, in reverse order, are engravings of foreign schools down to the present day (*Rembrandt* and his school, in frames 231-307). — At the beginning of the second section (above the Ponte Vecchio), to the right: *Luca Giordano*, *Triumph of Galatea. Farther on, beyond the ticket-office for the Pal. Pitti, is a large collection of portraits of the Medici, etc. — Third section, beyond the door, on the left bank of the Arno: views of Italian towns (17th cent.). Lastly, to the left, portraits of popes and cardinals; to the right, celebrated natives of Portugal, etc. — We now ascend two flights of steps, pass through a narrow passage (below, to the left, the Boboli Garden), ascend four other short flights of steps, and finally reach the copying room and the entrance of the Pitti Palace (p. 512).

The following door leads to the left to two new rooms containing works of the *Flemish School* (p. 465): the *Sala di Van der Goes* and the *Sala di Rubens*. The Adoration of the Child, by *Hugo van der Goes* (p. 461), is in the first of these rooms. The second contains two huge paintings by *Rubens*: *140. Henri IV at the battle of Ivry; *147. Entry of Henri IV into Paris. Both of these are unfinished, and were painted for Queen Maria de' Medici in 1627, for an (unexecuted) series of scenes from Henri IV's life, intended as companion-pieces to the paintings of the Luxembourg Palace (now in the Louvre).

CABINET OF INSCRIPTIONS (*Sala delle Iscrizioni*). The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome.

The inscriptions are arranged in twelve classes according to their subjects (the gods and their priests, the Cæsars, the consuls, dramas, military events, private affairs, etc.).

There are also some **SCULPTURES** (nearly all misnamed): in the middle, 262. Bacchus and a satyr; to the left, 263. Mercury; to the right, 266. so-called Venus Urania; by the door, 265. Venus Genetrix; 264. Draped female figure; 305. Hippocrates; 302. Cicero (?); 301. Greek portrait-statue; 300. Demosthenes; 299. Mark Antony (?); in front, good Roman portrait-statue, described as Cicero; 295, 296. Greek heads of Gods; 294. Greek work (not Socrates); 298. Modern. — Let into the wall: relief of a wanderer; above, *Fragment of a Greek votive relief with a biga, of the time of Phidias; 219. Sophocles; 282. Roman relief of a warrior; 280-278. Portraits (names wrong); 274. Scipio (?); 377. Corbulo; 348. Bust of a barbarian, in black marble; 370. Marius (?); 289. Jupiter Ammon.

CABINET OF THE HERMAPHRODITES. By the walls: 319. Roman portrait; 308. Young Apollo, restored by *Benvenuto Cellini* as Gany-mede; in front, 307. Torso of an excellent copy of the Doryphoros of Polykletus (in basalt); *347. Herma of a Hellenistic poet; 316. Antinous; 312. Alexandrian portrait; 314. Hera; *315. Torso of a Satyr; *318. The celebrated 'Dying Alexander', really a giant's head, these two of the Pergamian school; 321. Roman portrait. — Let into the wall: 14. Roman sacrifice; 15. Two fragments of an ornamental pillar; 12, 11. Reliefs of a Roman procession, be-

longing, like Nos. 8-10 and 13 (see below), to an Ara Pacis, erected by Augustus at Rome in B.C. 13-9; 328. Mask of Jupiter Ammon; 336. Mænads; 329. Roman sacrifice (a work of the 15th cent.); 327. Relief with three women; 10. Relief representing Earth, Air (l.), and Water (r.); 331. Relief of Mænads with a bull; 9. 8. Roman procession; 13. Ornamental plaque. — In the centre, 306. Hermaphrodite.

A door in this cabinet leads to the —

CABINET OF THE MODERN CAMBOS (closed in 1903).

The following may be specially mentioned. 220. Lod. Sforza; 221. Cosimo de' Medici the Elder; 222. Lor. il Magnifico; 229. Bianca Cappello; 233. Pope Clement VII.; *371. Head of Savonarola; 373. Leo X. — By the wall opposite the window: Face carved in wood, purporting to have been copied from a cast of Dante's features taken after death (16th cent.?).

SALOON OF BAROCCIO. Five tables of Florentine mosaic. That by the entrance-wall, to the right, has a view of the old harbour of Leghorn. That in the centre, executed in 1613-18 by *Jacopo Antelli*, from *Ligozzo's* design, cost 40,000 sequins or ducats.

Paintings. To the right: 1119. *Fed. Baroccio*, Francesco Maria II., Duke of Urbino; 211. *Lombard School*, Madonna and St. Anna (copy of Leonardo da Vinci's Madonna in the Louvre); 157. *Honthorst*, Infant Jesus adored by angels; 213. *Giul. Bugiardini*, Madonna; *163. *Sustermans*, Galileo; 169. *Baroccio*, The Virgin interceding with the Saviour, below are the members of a charitable order (Madonna del Popolo, 1579); 763. *Sustermans*, Princess Claudia de' Medici. — 180. *Cornelis de Vos* (not *Rubens*), Portrait; 186. *Carlo Dolci*, Magdalen; 190. *Honthorst*, Adoration of the Shepherds; 191. *Sassoferato*, Madonna dei Dolori; 196. *Van Dyck*, Margaret of Lorraine. — 188. *Andrea del Sarto*, Portrait (injured); 3399. *Guido Reni*, Susanna; 210. *Madrid School* (*Carretto?*), Philip IV. of Spain on horseback (copy of *Rubens's* work of 1628, now lost); 1114. *Guercino*, Samian Sibyl; 167. *Ang. Bronzino*, Lady in mourning. — 220. *Snyders*, Boar-hunt.

*SALOON OF NIOBE, constructed in 1775, and so named from the twelve Roman copies of statues from the far-famed ancient group of Niobe with her seven sons and seven daughters and their pedagogue, who were slain by Apollo and Diana. In antiquity it was a disputed point whether *Scopas* or *Praxiteles* (4th cent. B.C.) designed the group; but modern research has pretty well decided the contest in favour of the former.

Eight of the statues were found at Rome outside the Porta San Giovanni in 1583 and placed by Cardinal Ferdinand de' Medici in his villa on the Monte Pincio, whence they were transferred to Florence in 1771. Two of the statues (Nos. 250, 247) were found elsewhere. Two of the youths are each represented twice. The following have no connection with the Niobids: to the right, 243. Apollo Citharædus (restored as a woman); 242. So-called Trophos (nurse); to the left, 251. Psyche tormented; 249. Muse (so-called Anchyrrhoë); 245. So-called Narcissus.

SALOON OF THE DESIGNS (*Sala dei Cartoni e Bozzetti*).

To the left of the entrance, 575. *Salvator Rosa*, Cavalry engagement; 613. *Baroccio*, Virgin at prayer. — Opposite, 554. *Fra Bartolomeo*, Holy Family; 553, 551, 549, 550, 548. *Fra Bartolomeo*, Fine original cartoons of saints; 88. *Lor. di Credi*, Madonna. — The stands in the middle bear architectural sketches. On the first are designs by *Giuliano da Sangallo* (510, 512), *Fra Giocondo* (513), *Bramante* (515, 516), *Baldassare Peruzzi* (518), *Ant. da Sangallo the Younger* (519, 520), and *Jac. Sansovino* (525). On the second are designs by *Giov. da Udine* (539, 540).

To the left is the ROOM OF THE MINIATURES AND PASTELS.

On the walls: 8363-8368. *Angelo Bronzino*, Portraits of the Medici; 8355. *Hans Holbein the Younger*, Portrait. — In the middle: 8445. *Style of P. Brueghel the Younger*, Peasants dancing; 8341. Investiture of a nun (miniature of the 15th cent.)

At the end of the corridor, to the left, are three rooms containing *DRAWINGS (*Disegni*) belonging to the collection mentioned at p. 468 (others in frames on the window-walls of the W. and E. Corridors). Catalogue by Sig. Nerino Ferri, 1½ fr.

This collection, founded by Cardinal Leopoldo de' Medici (p. 458), and afterwards much extended by the donations of Emilio Santarelli, the sculptor, now contains about 40,000 drawings. All the drawings exhibited to view bear the names of the masters. The thick numerals indicate the frames, the others the single drawings within the large frames. The enumeration begins in the room at the back.

ROOM I contains Tuscan drawings (Nos. 1-167). 11, 101. *Fra Angelico*, Madonna; 19. Drawings by *Luca della Robbia*; 47, 48. *Verrocchio*; 50, 51. *Signorelli*; 53-57. *Sandro Botticelli*; 93, 428, 449, 96, 436, 97. *Leonardo da Vinci*. In the middle of the room, especially fine drawings by *Fra Bartolomeo*, *Michael Angelo*, and *Andrea del Sarto*. — ROOM II. 168-248. Continuation of the Tuscan School (240-248. Sienese), 249-280. Umbrian and Roman Schools: among these, 252-255. *Pietro Perugino*; 258. Drawings for a fresco of *Pinturicchio* in the library at Siena; 257, 377. *Pinturicchio*, Two female figures; 260, 497, 529, 530, 505, 263, 538, 266, 534, 535. *Drawings by *Raphael*. 281-287. School of Ferrara; 284, 368. Portrait by *Garofalo*. In the middle, 288-340. Schools of Padua, Verona, Vicenza, and Venice. *295. *Mantegna*, Judith with the head of Holofernes; 312, 313. *Titian*; 318, 320-322. *Giorgione*. — ROOM III. 341-362. Lombard School. 363-377. School of Bologna. 378-394. German School, with fine drawings by *M. Schongauer*, *A. Dürer*, *Hans Baldung Grien*, and *Hans Holbein the Younger*. 395-410. Flemish and Dutch School. 411. French School. — In the W. CORRIDOR: 412-444. Tuscan Schools; 445-454. Umbrian and Roman Schools; 455-461. Lombard School. — E. CORRIDOR: 462-470. Venetian School; 471-495. School of Bologna; 496, 497. School of Genoa; 498-499. Neapolitan School; 492-498. Flemish, Dutch, and German Schools, with drawings by *Rubens* and *Van Dyck*; 499, 500. Spanish School; 501-506. French School, including specimens by *Jacques Callot* and *Claude Lorrain*.

The first floor of the edifice contains the **Biblioteca Nazionale Centrale** (admission, see p. 437; entrance by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal *Biblioteca Palatina* and the still more extensive *Biblioteca Magliabechiana*. The latter, founded by *Antonio Magliabechi* (d. 1714) a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 480,000 vols. and 18,500 MSS., and is regularly increased by the addition of the most important works of the literature of other nations. There are also several very rare impressions: the first printed Homer (Florence, 1488); Cicero ad Familiares (Venice, 1469); Dante, by Landino (Florence, 1481, in a handsome binding adorned with niellos); Piero Medici's presentation copy of the *Anthologia Græca* ed. Lascaris. — The staircase to the right of the library leads to the CENTRAL ARCHIVES OF TUSCANY (*Archivio di Stato*), occupying about 200 rooms and including about 200,000 single documents and 3-400,000 bound volumes. Director, *Sign. P. Bertl*.

c. From the Piazza della Signoria to Santa Croce and the Piazza d'Azeglio. National Museum.

Quitting the Piazza della Signoria (p. 445), we follow the *Via de' Gondi* to the right, which leads us to the PIAZZA SAN FIRENZE (Pl. F, 5), with the church of that name. No. 1, on the W. side of this Piazza, is the *Palazzo Gondi*, begun about 1490 by Giuliano da Sangallo, and remodelled in 1874 by Poggi, with a rustica façade tapering towards the top and a handsome court. In one of the rooms on the first floor is a marble chimney-piece, with a relief by G. da Sangallo.

Immediately on the right in the VIA DEL PROCONSOLO (Pl. F, 5), which leads hence to the N. to the Piazza del Duomo, rises (No. 2) the *Palazzo del Podestà*, commonly known as **Il Bargello* (Pl. F, 5), begun in 1255 for the Capitano del Popolo (p. 440), and from 1261 (?) the residence of the *Podestà*, or chief magistrate of Florence. The building was repeatedly damaged by riots, fire (1332), and water (1333) during the 14th century. From 1574 it served as a prison and seat of the head of the police (Bargello). The oldest part of the building, towards the Via Proconsolo, is of ashlar, the upper story (added after 1332) and the extension towards the E. are of rough, unhewn stone. Between 1857 and 1865 the imposing structure was judiciously restored by *Franc. Mazzei* and fitted up for the **National Museum (*Museo Nazionale*), illustrative of the mediæval and modern history of Italian culture and art. It contains several admirable Renaissance bronzes and marbles (comp. p. 1). Admission, see p. 437; catalogue (1898) by the curator *I. B. Supino*, 3 fr. The more important works are labelled with the masters' names and short explanations.

The two front rooms of the GROUND FLOOR contain a valuable collection of weapons, comprising many pieces of great worth and beauty formerly in the possession of the Medici. In the MAIN ROOM, to the right, an interesting monster cannon in bronze, cast in 1638 by *Cosimo Cenni*; in the middle cabinet at the S. end of the room, wheel-lock muskets inlaid with ivory; in the last cabinet on the left, helmet and shield by *Gasparo Mola* (17th cent.). The adjoining room in the tower contains armour and a Turkish saddle.

We then enter the picturesque *COURT, embellished with the armorial bearings of former Podestàs, and forming with its massive colonnades and fine flight of steps (built in 1845-67) a dignified and eloquent picture of the spirit of the 14th century. The walls under the colonnades are painted with the armorial bearings of the different quarters of the town. On the N. side: 3. *Niccolò d'Arezzo*, St. Luke (1404); 5. *Piero di Giovanni Tedesco*, St. John (two statues from Or San Michele, p. 449). On the E. side: 9. *Giov. da Bologna*, Architecture, on a fine pedestal by *Nicc. Tribolo*. On the S. side: 15. *Michael Angelo* (?), Dying Adonis with the boar; 16. *Giov. da Bologna*, Virtue triumphant (1570); 18. *Michael Angelo*, 'Victory',

an old man fettered by a youth, unfinished, designed for the monument of Julius II. at Rome.

Opposite the tower-room are two rooms containing sculptures. In the VESTIBULUM are architectural fragments and inscriptions. Also: 67. Romanesque font from Santa Maria Novella (1302); *Paolo di Maestro Giovanni*, 51. Madonna, 50. St. Peter, 52. St. Paul, three statues from the Porta Romana (1328). — MAIN ROOM. On the entrance-wall: 91, 137. *Benedetto da Rovezzano*, Two marble niches from the Palazzo Cepparello. — On the left wall: *Benedetto da Rovezzano*, Five reliefs (1505) from the history of St. Giovanni Gualberto (p. 506). On the end-wall: *111. *Michael Angelo*, Bust of Brutus, a very late work of the master, unfinished (for the reason given in the inscription alluding to the suppression of liberty at Florence); 112. *Benedetto da Rovezzano*, Chimney-piece from the Pal. Rosselli del Turco (p. 448). On the right wall: *Pierino da Vinci* (a nephew of Leonardo), 117. Death of Count Ugolino (p. 411), 118. Holy Family (two reliefs of about 1550); *Michael Angelo*, *123. Madonna with the Child and John the Baptist, an unfinished relief, unique among his youthful works for its calm beauty, *128. Drunken Bacchus, a youthful work of masterly modelling, executed at Rome for Jac. Galli (about 1497); 132. *Bart. Ammanati*, Leda with the swan (after Michael Angelo).

The STAIRCASE, halfway up which is a triumphal arch, ascends to the —

First Floor. The loggia, known as VERONE, contains seven bells, the oldest cast by *Bartolomeo Pisano* in 1249. — I. SALOON (*Salone Donatelliano*). This room contains ten originals by *Donatello*, and casts of his other works (comp. p. 1). In the centre, Cast of the equestrian statue of Gattamelata at Padua (p. 252). In front of it, the 'Marzocco' (p. 447). In a niche in the back-wall: **St. George, by *Donatello*, a chivalrous figure breathing cheerful and courageous youth, posted firmly and defiantly, with a huge shield and simple armour (1416; brought hither from Or San Michele, p. 449, in 1891). To the left, David, characterized by a youthful, awkward consciousness of victory (1416; marble), recalling the St. George; San Giovannino (i. e. the Baptist as a child), an alto-relief in sandstone. to the right, marble statue of the Baptist, a pendant to the Magdalen in the Baptistery (p. 451); Crucifixion, a relief (partly gilded). In front, to the left, *David, a slender and youthful figure in bronze, of great charm and noble bearing (ca. 1430?); to the right, Bronze figure of a genius trampling on a snake (the so-called 'Amor'). Between these: Bronze bust of a young patrician; coloured, **Bust of Niccolò da Uzzano (?; p. 441), a masterly and strikingly lifelike work.

II. SALOON: valuable tapestries and fabrics on the walls.

III. SALOON: *Carrand Collection, left to the Museum in 1888. Paintings (14-16th cent.). On the entrance-wall: 4. *Perello*, Triptych; 14. *Milanese School* (15th cent.), Portrait of a girl. Window-wall, on the

right: 27. *Dirk Bouts* (?), Madonna; 34. *H. van der Goes* (?), Madonna; 38. *Hans Baldung Grien*, Scene from the Dance of Death (copy?). 1st Case, Bronzes of the Renaissance: 217. *Bonacolsi*, Cybele (?); 221. *Venetian School* (18th cent.), Fortuna; 226. *Giov. da Bologna*, Architecture; 254, 258, 259. Venetian candelabra; plaquettes and implements. 2nd Case: Enamels, ecclesiastical and other small articles. 3rd Case: Early Christian and other ivory carvings. 4th Case: Medals, seals, fine Limoges and other enamels, carved gems, and wood-carvings. On the walls are tapestry, majolica, and tiles. — Beneath a coloured relief of the Madonna with a worshipping Podestà is the entrance to the —

IV. SALOON, originally a chapel, afterwards (from about 1630) a prison for those condemned to death, adorned with sadly damaged frescoes, ascribed to *GiOTTO*, but perhaps executed after the fire in 1337 by his pupils (restored after 1840).

Opposite us. *Paradise*, with a portrait of Dante as a youth (to the right). To the right and left, below, Madonna and St. Jerome, by *Eastiano Mainardi* (1490). On the side-walls, the history of St. Mary of Egypt and Mary Magdalen. Over the door, the Infernal Regions.

The cases in this room contain valuable Florentine niellos (15th cent.), enamels, goldsmith's work, etc. Also choir-stalls of 1493, and an inlaid choir-desk (1498). On the right wall, coloured relief of the Madonna, probably by the *Master of the Pellegrini Chapel* (p. 225). — The *Spin Room*, to the right, contains fine specimens of weaving and embroidery and handsome ecclesiastical vestments (Carrand Collection).

V. SALOON. In front are some beautiful shields and weapons, bequeathed by *C. Rössmann* (1900), the statesman. The two central cases contain carvings in ivory. In the first are two triptychs by *Baldassare degli Embriachi* (p. 145); leaf of a consular triptych of Basilius (541); bishop's staff (14th cent.); statuette of the Madonna (Florentine; 15th cent.); Byzantine casket (12th cent.). By the second window, to the right, two ivory saddles of the 14th century. The goldsmith's work and works in amber may also be noticed. (The door to the left in this saloon leads to the second floor, see p. 476.)

VI. SALOON (and the VII.): Bronzes. Entrance-wall: 21. Reliquary of SS. Protus, Hyacinthus, and Nemesius, by *Lor. Ghiberti* (1428); 20. *Bertoldo*, Ancient battle-scene in relief. In the case: Hercules and Antæus by *Ant. Pollajuolo* (below, to the left); *Donatello*, Cupid (middle row); imitations of antique and Renaissance statuettes. — Exit-wall: *12, 13. Abraham's Sacrifice by *Lor. Ghiberti*, and the same by *Fil. Brunelleschi*, the earliest Renaissance sculptures, produced in their competition for the execution of the gates of the Baptistery (p. 451). The composition of Ghiberti is the less harmonious but the calmer of the two. Its dignified draped figures, especially that of Isaac, are full of a true antique feeling for beauty, while in Brunelleschi's relief the principal figures are represented in violent movement, and Isaac is besides remarkably ugly. The subordinate figures, including the ram, are also in positions of over-strained activity. In technical execution Ghiberti is superior. 14, 15. Crucifixion (relief) and a small Frieze of children

with Silenus, by *Bertoldo*; 16. Tomb-figure of Mariano Sozzino in bronze (1467), by *Vecchietta*. — Opposite, case with fountain-figures and statuettes of the school of *Giov. da Bologna*. — In the centre: *22. *Andrea Verrocchio*, David (1476), attractive by its truth, the tender handling of the youthful limbs, and the Leonardesque head.

VII. SALOON: Left side: 37. *Daniele da Volterra*, Bust of Michael Angelo; two cabinets with imitations of ancient and Renaissance statuettes. Between them, *Benvenuto Cellini*, 39. Bust of the Grand-Duke Cosimo I. (1546), 38, *40. Models in bronze and in wax (1545) for the Perseus (p. 447), 42. Alto-relief of Perseus and Andromeda (comp. p. 448). — 45. *Elia Candido*, Æolus, the wind-god; *Giov. da Bologna*, 47. Galatea, 57. Apollo. Under glass, admirable plaquettes of the Renaissance period. — In the centre: *82. *Giov. da Bologna*, Mercury, a bold but thoroughly successful work, executed in 1564. In spite of the baroque pedestal (a wind-god with expanded cheeks) the bold and free movement of the figure is convincing and attractive. — We now return to the V. Saloon and ascend to the —

Second Floor. I. Room. On the walls are numerous glazed terracotta reliefs by *Luca*, *Andrea*, and *Giovanni della Robbia*, some white upon a blue ground, others entirely coloured. The best specimen is on the end-wall to the right: 21. *Luca della Robbia*, The Madonna adoring the Child. The desk-cases contain a collection of seals. — II. Room (right). Continuation of the Della Robbia Works. By the end-wall to the right, *27, 28, 29, *31. Madonnas by *Luca*. On the entrance-wall: 25. *Giovanni della Robbia*, Large altar, with an Adoration of the Holy Child (1521); *Andrea della Robbia*, 76, 74. Two Madonnas (the second with a fine sandstone pedestal by *Franc. di Simone*), 75. Bust of a child. On the opposite wall, 144. Relief of the Madonna, in which the flesh parts are left unglazed, by *Giov. della Robbia*. — In the centre is a collection of fine Majolica (chiefly from the manufactories of Urbino, Gubbio, and Faenza) and glass (16th cent.).

In the III. Room (tower-room) are Florentine tapestry, glass, and porcelain. — We now return to Room I and pass into the —

IV. Room. By the entrance-wall are terracottas: 165. *Verrocchio*, Bust of Piero di Lorenzo de' Medici; 168. *Michelozzo*, John the Baptist when a boy; 161. *Ant. Pollajuolo*, Bust of a young warrior. — Then works in marble. By the wall to the right: 139. *Style of Orcagna*, Angel with a musical instrument; 146. *Verrocchio*, Tomb-relief of Francesca Pitti, wife of Giov. Tornabuoni (p. 508), who died in her confinement (1477); 141, 143. *Gian Cristoforo Romano* (?), Relief-portraits of Federigo da Montefeltro, Duke of Urbino, and Francesco Sforza; 147. *Ant. Rossellino*, Bust of Franc. Sassetti. Opposite: 153. Bust of Pietro Mellini, by *Ben. da Majano* (1474); 160. Bust of Matteo Palmieri, by *Ant. Rossellino* (1468).

V. Room: Works in marble. To the left: 179. *Ant. Rossellino*, Statue of John the Baptist when a boy (1477); *Verrocchio*, *180. Madonna and Child, *181. Bust of a young woman, with a nosegay; *Matteo Civitali*, 183. Faith, 185. Ecce Homo; *Ant. Rossellino*, 190. Mary adoring the Child, 191. John the Baptist (bust); 186, 192. *Ben. da Majano*, Candelabra with putti; 198. *Desiderio da Settignano*, Bust of a girl; *Luca della Robbia*, *201. Crucifixion, 219. St. Peter's Liberation, two unfinished reliefs (1438). — Window-wall: 222. *Luca della Robbia* (?), Coronation of an emperor (partly restored in plaster). — By the entrance-wall: *Mino da Fiesole*, *234, 236. Busts of Piero (1453) and Giovanni di Cosimo de' Medici, 235. Bust of Rinaldo della Luna (1461), 232. Relief of the Madonna. — In the centre: 226. *Benedetto da Majano*, John the Baptist (1481); *225. *Jac. Sansovino*, Bacchus (injured), from the master's early Florentine period; *224. *Michael Angelo*, Statue of David (unfinished), begun in 1529 for Baccio Valori; 227. *Lor. Bernini*, Bust of Costanza Buonarelli.

From the IV. Room we proceed to the right to the VI. Room, which contains a valuable assortment of Renaissance plaquettes and of medals (16-19th-cent.). By the rear-wall, dies for coins. On the walls, French Gobelines of the time of Louis XV.

On the opposite side of the Via Proconsolo is the church of **La Badia** (Pl. F, 5; entrance in the passage, to the left), originally a Benedictine convent, founded by Willa, the mother of the Tuscan Margrave Hugo of Andeburg, who died about 1000 A.D. The present building was chiefly erected by *Segaloni* (1625), who left nothing of the original edifice (built in 1285 by *Arnolfo di Cambio*?) except the termination of the choir.

The door next the Bargello is by *Benedetto da Rovizzano* (?), 1495; in the lunette a relief by *Benedetto Buglioni*. A chapel on the right of the passage contains a good painting of the 14th century. — In the interior, to the right (opposite the entrance), a Madonna and saints, in the right transept, Monument of Bernardo Giugni (1466), and in the left transept, that of the Margrave Hugo (1481), all by *Mino da Fiesole*. In a chapel to the left of the last, *Madonna appearing to St. Bernard, by *Filippino Lippi* (1480), an early work and the most beautiful painting of the master. The beautiful wooden ceiling of the church is by *Segaloni*. — The MONASTERY COURT contains remains of monuments of the old noblesse (with whom this was a favourite church in Dante's time) and frescoes of the 15th century. — The graceful CAMPANILE (1830) was restored in 1895.

A few paces farther on, to the right (No. 10), is the ***Palazzo Quaratesi** (Pl. F, 5; formerly *Pal. Pazzi*), said to have been begun by Brunelleschi in 1445, but completed in 1462-70 by *Giuliano da Majano*. The court is handsome. At the corner ('Canto dei Pazzi') are the armorial bearings of the Pazzi (p. 441). Adjacent, the PALAZZO NON FINITO (Pl. F, 5; now the telegraph-office), begun for the Strozzi in 1592 by *Bern. Buontalenti*. The upper story was added by *Vinc. Scamozzi* (1602); the court was extended by *Cigoli*.

Between these two palaces diverges the quaint BORGO DEGLI ALBIZZI, in which are several other interesting mansions. No. 24

(left), the **PALAZZO PAZZI** (Pl. F, 5), rebuilt after 1568 for Ramirez de Montalvo by *Bart. Ammanati*, has handsome windows and well preserved graffito decorations. No. 18 (left), the **Palazzo Altoviti** (Pl. F, 5), formerly the *Pal. Valori*, is adorned with the busts of celebrated Florentines ('I Visacci', i.e. 'the caricatures'; 1570). The **Palazzo Albizzi** (No. 12; Pl. G, 5) was the last residence of the powerful family of that name (p. 441). The Gothic **Palazzo Alesandri** (No. 15; Pl. G, 5), opposite, dates from the 14th century.

In the *Via Ghibellina* (which leads from the Bargello), a little to the S. of the Borgo degl' Albizzi, is the building occupied by the *Teatro Verdi* (Pl. F, G, 6). In this building is an ancient fresco (ascribed to *Giottino*), representing the 'Expulsion of the Duke of Athens (p. 441) from Florence on the festival of St. Anne, 1343', interesting also on account of the view it contains of the Palazzo Vecchio (entrance by No. 83; the custodian shows the fresco).

The neighbouring *Piazza de' Peruzzi* (Pl. F, 6), the residence of the commercial family of that name (p. 441), whose influence culminated in the 14th cent., contains several *Gothic Houses*. The curve of the Roman amphitheatre may still be traced in the position of the buildings.

In the spacious **PIAZZA DI SANTA CROCE** (Pl. F, G, 6) rises **Dante's Monument**, by *Enrico Pazzi*, inaugurated with great solemnity on the 600th anniversary of the birth of the great poet (b. 1265), 14th May, 1865. It consists of a white marble statue 19 ft. in height, on a pedestal 23 ft. high, the corners of which are adorned with four shield-bearing lions with the names of his four most important works after the *Divina Commedia*: the *Convito*, *Vita Nuova*, *De Vulgari Eloquentia*, *De Monarchia*. Round the pedestal below are the arms of the principal cities of Italy. — To the right (No. 23) is the **Palazzo dell' Antella** (1620), with a façade decorated with frescoes which were executed within the short space of 27 days by *Giovanni da San Giovanni* and twelve other masters. To the N.W. (No. 1) is the **Palazzo Serristori**, a graceful structure of 1469-74 by *Baccio d'Agnolo*. The upper story overhangs at the sides.

The Gothic church of ***Santa Croce** (Pl. G, 6), the largest church belonging to any of the mendicant orders, was begun in 1294, from a design by *Arnolfo di Cambio*, for the Franciscans, who at that time were the popular favourites among the monkish bodies. It was completed in 1442, with the exception of the unattractive façade, which was executed in 1857-63 by *Niccolò Matas*, at the expense of Mr. Francis Sloane (d. 1871), from the old design said to be by *Cronaca*. The tower has been well restored. Over the central door is a bas-relief (*Raising of the Cross*), by *Giov. Dupré*. The interior, consisting of a nave 130 yds. in length, $20\frac{3}{4}$ yds. in width, and 56 ft. in height, flanked by aisles $8\frac{3}{4}$ yds. wide, with a transept 14 yds. in width, and an open roof, rests on 14 octagonal piers placed at considerable intervals, and produces an impressive

effect, enhanced by its numerous monuments of celebrated men. This church may be called the Pantheon of Florence, and its interest is greatly increased by the frescoes of *Giotto* and his successors *Taddeo Gaddi*, *Giotto*, *Giovanni da Milano*, *Agnolo Gaddi*, etc. (best light in the morning). The baroque altars were erected by *Giorgio Vasari* in 1566, by order of *Cosimo I.*

ENTRANCE WALL. Over the central door are a window filled with stained glass (Descent from the Cross) from drawings ascribed to *Lorenzo Ghiberti*, and a bronze statue of St. Louis by *Donatello* (1423).

RIGHT AISLE. On the right, beyond the first altar, Tomb of Michael Angelo, whose remains repose below it (d. at Rome, 1564), erected in 1570 after *Vasari's* design, the bust by *Battista Lorenzi*, the fine figure of Architecture (on the right) by *Giovanni dall'Opera*, Painting and Sculpture by *Lorenzi* and *Valerio Cioli*. — On the pillar opposite, the "Madonna del Latte", a relief by *Rossellino*, above the tombstone of Francesco Neri. — Beyond the second altar, Monument to Dante (interred at Ravenna, p. 389), with the inscription "Onorate l'altissimo poeta", by *Stefano Ricci* (1828). — Tomb of Alfieri (d. 1803), by *Canova* (erected at the expense of the Countess of Albany). — *Marble Pulpit, by the pillar to the left, by *Benedetto da Majano* (ca. 1475), described as 'the most beautiful pulpit in Italy'. The five reliefs represent the Confirmation of the Franciscan Order, the Burning of the books, the 'Stigmata', the Death of St. Francis, and Execution of brothers of the Order; below are statuettes of Faith, Hope, Charity, Fortitude, and Justice. — Machiavelli (d. 1527), by *Innocenzo Spinazzi*, erected in 1787, with inscription, 'Tanto nomini nullum par elogium'. — Lanzi (d. 1810), the writer on art. — Adjacent are a fresco by *Dom. Veneziano*, representing John the Baptist and St. Francis, and an "Annunciation, a sandstone relief by *Donatello* (ca. 1425-30); above, four charming Putti. — *Monument of the statesman Leonardo Bruni (d. 1444), surnamed Aretino from his birthplace, by *Bern. Rossellino*, one of the first of the large Renaissance tombs, afterwards so frequently imitated. The figure of the deceased upon the bier supported by eagles, is especially fine. — In the floor is a simple memorial slab marking the tomb of *Giacchino Rossini* (1792-1868), the composer, whose remains were brought from Paris. The adjacent monument to him, by *Cassoli*, was unveiled in June, 1902.

RIGHT TRANSSEPT. At the corner: Monument of *Principa Neri Corsini* (d. 1859), by *O. Fantacchiotti*. — The CHAPEL OF THE CASTELLANI OF DEL SANTO SACRAMENTO (1st on the right) is adorned with frescoes (freely restored), on the right from the lives of St. Nicholas and John the Baptist, on the left from those of SS. John and Anthony by *Agnolo Gaddi*; on the left, the "Monument of the Countess of Albany (d. 1824), widow of the young Pretender, by *Luigi Giovannozzi*, the two angels and the bas-relief (Faith, Hope, and Charity) by *Emilio Santarelli*. — Farther on, CAPELLA BARONCELLI, now *Giugni*. To the right of the entrance is a Gothic monument of 1327. The chapel is decorated (left side) with frescoes from the life of the Virgin, the principal work of *Taddeo Gaddi* (1332-38). Over the altar a Pietà in marble by *Bandinelli* ('forms without significance and of poorest composition' according to Burckhardt). On the right is the Madonna della Cintola, a fresco by *Bastiano Mainardi*.

The door of the corridor leading to the sacristy is next reached. The SACRISTY (entrance by the first door to the left) contains "Cabinets and doors with fine intarsia work by *Giov. di Michele* (1410-50). On the wall to the left is a terracotta bust of Christ praying, by *Andrea della Robbia*. On the wall to the right are frescoes of scenes from the Passion, by *Niccolò di Pietro Gerini*; large missals with ancient miniatures. — The CAPELLA RINUCCINI (separated from the sacristy by a beautiful railing) is adorned with frescoes (scenes from the life of Mary Magdalen and the Virgin) by *Giovanni da Milano* (1366). — At the end of the corridor is the CAPELLA MEDICI, erected about 1484 by *Michelozzo* for *Cosimo the Elder* (unlocked by the sacristan; 25-30 c.). By the right wall are a marble ciborium, by *Mino da Fiesole*, and a relief of the Madonna, of the School of *Donatello*.

Above the door, Christ between two angels, on the left wall, Madonna (after Verrocchio), and Madonna with saints above the altar, all terracotta reliefs of the *School of the Robbia*. On the left wall also is a "Coronation of the Virgin by Giotto" (opus magistri Jotti): — Note the calm kindness, the tender solicitude in the action of the Saviour, the deep humility in the attitude and expression of the slender Virgin . . . Let the student mark also how admirably the idea of a heavenly choir is rendered; how intent the choristers on their canticles, the players on their melody, how quiet, yet how full of purpose, how characteristic and expressive are the faces; how appropriate the grave intentness and tender sentiment of some angels; how correct the action and movements of others; how grave yet how ardent are the saints, how admirably balanced the groups (*C. & C.*). — (The cloisters, which adjoin this chapel, are entered from the Piazza, p. 480.)

CHAPELS BY THE E. WALL. In the 1st CHAPEL on the right are damaged frescoes of the *School of Giotto*, representing the Contest of the Archangel Michael. — The 3rd CHAPEL belongs to the Bonaparte family; monument (l.) of Carlotta Bonaparte (d. 1839) and (r.) that of Julia Clary-Bonaparte (d. 1845), by *Lor. Bartolini*.

We now come to the chapels of the Peruzzi and the Bardi, containing "Giotto's principal paintings, the work of his ripest years, full of intellectual life and unadulterated truthfulness, and wholly free from superfluity or exaggeration. These fine works were discovered by G. Bianchi in 1853 and have been extensively restored. In the CAPPELLA PERUZZI Giotto has portrayed the life of the two St. Johns: (to the left, beginning at the top) Zacharias at the altar, *Nativity of the Baptist (with a very fine figure of Elizabeth), *Dancing of the Daughter of Herodias; (on the right) Vision of the Evangelist in Patmos, from the Apocalypse, Resuscitation of Drusiana, and *Ascension of the Evangelist, whose tomb his disciples find empty. — In the CAPPELLA BARDI (the next), which Mr. Ruskin calls 'the most interesting and perfect little Gothic chapel in all Italy', Giotto depicts scenes from the life of St. Francis of Assisi: (to the right, above), Confirmation of the rules of his order by the Pope, *St. Francis before the Sultan challenging the Magi to the ordeal of fire, St. Francis blessing Assisi on his death-bed, and St. Francis appearing in a vision to the Bishop of Assisi; (on the left), St. Francis flees from his father's house, He appears to St. Anthony at Arles, and his *Burial (a masterpiece, distinguished by variety of character and harmony of composition). On the ceiling are figures representing Poverty, Chastity, and Obedience, the three chief virtues of the order, and the saint in glory. The vaultings above the windows are embellished with the figures of saints, including the attractive form of St. Clara. The altar-piece is a portrait of St. Francis, with twenty lateral pictures (18th cent.). For a farther discussion of the frescoes in this chapel the reader should turn to Nos. I & III of *Ruskin's 'Mornings in Florence'*.

The CHOIR is adorned with *Frescoes by *Agnolo Gaddi* (d. 1396), from the legend of the Finding of the Cross; on the ceiling the Evangelist and saints.

In the 4th CHAPEL (Capella de' Pucci), adjoining the choir on the left: Martyrdom of SS. Lawrence and Stephen, frescoes by *Bernardo Daddi* (1324); over the altar Madonna with saints, a coloured relief in terracotta, by *Giovanni della Robbia*. — The 5th CHAPEL (San Silvestro) contains frescoes by *Gottino*, Conversion of the Emp. Constantine and Miracles of St. Sylvester; on the N. wall, above the sarcophagus of Uberto de' Bardi, Christ as Judge, with the deceased kneeling before him (freely restored); to the right, Entombment.

LEFT TRANSEPT. Above the altar of the central chapel, separated from the end of the transept by a railing, is a Crucifixion, an early work of *Donatello* (executed in competition with Brunelleschi, see p. 608), covered. — At the corner of the transept and left aisle are the monuments of the composer L. Cherubini (born at Florence 1760, d. 1842) and the engraver Raphael Morghen (1768-1838), both by *Fantacchiotti*. On the opposite pillar the monument of the celebrated architect Leon Battista Alberti (1405-72), erected by the last of his family, a marble group by *Bartolini*, unfinished.

LEFT AISLE. *Monument of Carlo Marsuppini (d. 1455), secretary of state, by *Desiderio da Settignano*, surpassing the tomb of his predecessor Bruni (p. 478) in wealth of ornament (cast in South Kensington Museum). Model of a monument to Donatello, by *Urbano Lucchesi*. Near the entrance, monument of Galileo Galilei (d. 1642), by *G. B. Foggini*. Adjacent, fragments of frescoes (Crucifixion, etc.), of the *School of Giotto*. On the entrance-wall is the monument of the savant Gino Capponi (1792-1875), by *Ant. Bortone* (1834). — In the middle of the nave, near the choir, the marble tomb of John Catrick, Bishop of Exeter, who died at Florence in 1419 when on an embassy from King Henry V. to Pope Martin V.

The **FIRST CLOISTERS**, erected by *Arnolfo di Cambio*, are now usually entered from the Piazza Santa Croce, through a gate to the right of the church. They contain the tomb of Gastone della Torre, patriarch of Aquileia (d. at Florence in 1317), old monuments of the Alamanni, Pazzi, and other families, many coats-of-arms, and modern tombs. In the centre, God the Father, a statue by *Bandinelli*.

Opposite the entrance from the Piazza is the ***CAPPELLA OF THE PAZZI** (p. 437), one of the first creations of modern architecture, erected by *Brunelleschi* about 1430, and restored in 1899-1900. The vestibule has a barrel-vaulted roof, supported by columns connected by a parapet, and interrupted in the middle by an arch and cupola adorned with glazed and coloured lacunars. In front is a charming frieze of angelic heads by *Donatello* and *Desiderio da Settignano*. The interior, roofed with a flat dome, forms one of the earliest examples of the principle of architectural centralisation, which is so characteristic of the Renaissance. The terracottas of the spandrels, representing the four Evangelists and twelve Apostles (below), are by *Luca della Robbia*.

The old **REFECTORY** of the Franciscan convent, on the entrance-side of the cloisters, is opened by the custodian (30-50 c.). On the rear-wall is a Last Supper, probably by *Taddeo Gaddi*; above, the Crucifixion, with a genealogical tree of the Franciscans, and the legend of SS. Francis and Louis by an inferior hand. The refectory contains also two Crucifixions of the *School of Giotto*; a Crucifixion (fresco) by *Michèle Ghirlandajo*, formerly on the Porta San Gallo; and a fresco of St. Eustace, erroneously attributed to *Andrea del Castagno*. To the right is an old relief (18th cent.) of the *Maries at the Tomb*. — The adjoining **WINTER REFECTORY** contains the *Miracle of St. Francis* (multiplication of the loaves), a fresco by *Giovanni da San Giovanni*.

The **SECOND CLOISTERS**, by *Brunelleschi*, one of the finest colonnaded courts of the early Renaissance, are now included in the cavalry barracks in the Corso de' Tintori (no admission).

Leaving the Piazza Santa Croce, we proceed to the S., through the *Via de' Benci*, at the end of which, on the right, No. 1, is the *Palazzo Alberti* (once the residence of Leon Batt. Alberti; restored in 1850), and reach the *Ponte alle Grazie* (see p. 518).

From the N.E. side of S. Croce, the *Via delle Pinzochere* leads to the *VIA Ghibellina* (p. 477), No. 64 in which, at the corner of the *Via Buonarroti*, is the *Casa Buonarroti* (Pl. G, 6), purchased by Michael Angelo for his nephew Leonardo. Leonardo's son, the poet Michael Angelo Buonarroti the Younger, here founded about 1620 a collection of memorials of his great kinsman, which the last

of the Buonarroti bequeathed to the city in 1858. This GALLERIA BUONARROTI contains two early paintings (ca. 1492) and designs by Michael Angelo, besides other works (adm., see p. 437). Catalogue (1886), 50 c.

Room I. 16. *Imitator of Giorgione*, Conversation-piece; *12. Battle of the Lapithæ and Centaurs, in relief, an early work by Michael Angelo, whose delight in bold movements, defiant attitudes, and the representation of vehement passion is already apparent. Opposite, 1, 2. Portraits of Michael Angelo, by Giul. Bugiardini and by Marcello Venusti, pupil of Michael Angelo; 5. *Pesello*, Predella representing the Legend of St. Nicholas of Bari. — To the left is —

Room II, with *Drawings by Michael Angelo. In the lower frames on the walls and in the middle, Architectural sketches. The best drawings in the upper frames are: by the entrance, 1. Head looking down, in red chalk; in frame 9, First design for the façade of San Lorenzo (p. 438); 12, 13. Studies for the Last Judgment in the Sistine Chapel; *16. Madonna with the Infant Christ (partly executed in colours). — We return through Room I to —

Room III. By the window-wall: 20. Statue of Michael Angelo in a sitting posture, executed by Ant. Novelli, in 1620; on the walls scenes from the great master's life, and on the ceiling similar scenes and allegories by Jac. da Empoli, Crist. Allori, Franc. Furini, and other artists (1620). Exit-wall: Madonna and saints, of which Michael Angelo is said to have drawn the design.

Room IV. Family pictures.

Room V (chapel). To the left, *72. Madonna on the Steps, a bas-relief in marble, another early work of Michael Angelo.

'In the Madonna on the Steps the traces of his apprenticeship are still very evident. The dignified figure of the Madonna, who is nursing the Child, the flowing drapery, and the corporeal forms recall the powerful women of Domenico Ghirlandajo; while the technical execution, with the outlines fading into the background and the gentle raising of the inner planes, suggests the influence of Donatello.' — Springer.

Opposite, 79. *Dante's of Volterra* (not *Giov. da Bologna*), Bronze bust of Michael Angelo.

Room VI. Archives of MSS. of Michael Angelo and clay models and autographs of the master (to the left 1, and to the right 10, *Models of the David, p. 438). — In Room VII is some majolica.

Above the door of No. 93, Via dell' Agnolo, the next street parallel to the Via Ghibellina, is a Madonna by Luca della Robbia (an early work).

From this point the Via de' Macchi leads to the N.E. to the piazza and the church of Sant' Ambrogio (Pl. H, 6). Simple inscriptions on the pavement of the church indicate the graves of Cronaca (right), Andr. Verrocchio, and Mino da Fiesole (left). In the Cappella del Miracolo, to the left in the choir, are a Tabernacle by Mino da Fiesole (1481) and a large fresco of the Procession of Corpus Christi, the chief work of Cos. Rosselli (1486; satisfactory light only in the morning).

The Via Sant' Ambrogio, on the left side of which is a handsome new Synagogue (*Tempio Israelitico*; Pl. H, 5), leads to the Piazza d'Azeglio (Pl. H, I, 5; omn., see p. 484), with its gardens. — Church of Santa Maria Maddalena de' Passi and Archaeological Museum, see pp. 488-484.

**d. From the Piazza del Duomo to the Piazza dell' Annunziata.
Archæological Museum.**

Leaving the Piazza del Duomo (p. 450) by the *VIA DE' SERVI* (Pl. F, G, 4), we pass the *Palazzo Fiaschi* (No. 10) on the right (fine windows on the groundfloor) and the *Palazzo Buturlin* (Pl. G, 4; formerly *Pal. Niccolini*) on the left (No. 15), with its handsome court and modern painting. The former was erected by B. Ammanati, the latter by Domenico, son of Baccio d'Agnolo. We then reach the Piazza dell' Annunziata.

The large block of buildings in the adjacent *Via de' Pucci* is the *Palazzo Pucci* (Pl. F, 4), dating from the 15th cent., but partly rebuilt in the 16th and 17th by Bart. Ammanati and Falconieri.

In the *Via degli Alfani*, to the right, a little short of the piazza, rises the former Camaldulensian convent of *SANTA MARIA DEGLI ANGIOLI* (Pl. G, 4), founded in 1296, with an unfinished octagonal Oratory with niches. by *Brunelleschi*. — Opposite (No. 50) is the *Palazzo Giugni*, built by Ammanati in 1560, with a fine court.

At the left corner of the *PIAZZA DELL' ANNUNZIATA* (Pl. G, 3, 4) is (No. 1) the *Palazzo Riccardi-Mannelli*, a brick edifice with ornamentation in stone of Fiesole, erected by Bern. Buontalenti in 1565. The piazza is embellished with two baroque fountains by *Pietro Tacca* (1629), and the *Equestrian Statue of the Grand-Duke Ferdinand I.*, by *Giovanni da Bologna* (his last, but not his best work), erected in 1608, and cast of metal captured from the Turks. The pedestal was adorned in 1640, in the reign of Ferdinand II.

On the S.E. side of the piazza rises the **Spedale degli Innocenti*, or *Foundling Hospital* (Pl. G, 4), the initial work of Renaissance architecture, begun in 1419 by *Brunelleschi*, continued by his pupil *Francesco della Luna*, and completed in 1451, at the expense of the Guild of Silk Workers. The medallions with charming **Infants* in swaddling clothes, between the arches, are by *Andr. della Robbia*. To the left in the court, over the door leading to the church of *SANTA MARIA DEGLI INNOCENTI*, is a good Annunciation by *Andrea della Robbia*. The interior contains an altar-piece (covered), the **Adoration of the Magi*, by *Domenico Ghirlandajo* (1488), and a relief of the Madonna by *Luca della Robbia*. On the right side of the court is the entrance to a small picture-gallery (*Piero di Cosimo*, etc.). — Opposite the Spedale is the hall of the *Servi di Santa Maria* brotherhood, erected by *Antonio da Sangallo the Elder* and *Baccio d'Agnolo* (1518).

The church of the **Santissima Annunziata* (Pl. G, H, 3), on the N.E. side of the piazza, was founded in 1250 on the site of the Romanesque church of *Santa Maria della Pace*, and has since been altered and redecorated by *Michelozzo* (1444-60) and others. Michelozzo's handsome portico was rebuilt by *Casini* in 1801. The first door on the left leads to the old Servite monastery and the

cloisters, that in the centre to the church, that on the right to the chapel of the Pucci, founded in 1300, and restored in 1615. Over the central door is a mosaic by *Davide Ghirlandajo*, representing the Annunciation (1509).

The ANTERIOR COURT is adorned with *Frescoes by *Andrea del Sarto* and his pupils, which are now protected from the weather by a glass colonnade (opened by the sacristan; 30-50 c.). To the left of the entrance to the church are two earlier frescoes: Adoration of the Shepherds, by *Alessio Baldovinetti* (1480); Investiture of Filippo Benizzi, founder of the order, by *Cosimo Rosselli* (1478). Then to the left follow five *Frescoes by *Andrea del Sarto*: San Filippo clothing the sick (beside it, bust of Andrea, by *G. Caccini*); Gamblers struck by lightning while mocking S. Filippo; Cure of a possessed woman; Dead man raised to life by the corpse of S. Filippo; Boy healed by the saint's robe. 'Carried away by his feeling for harmony of colour, and charmed whenever he could realize a vague and vaporous twilight of tone (see especially the Death of the Saint), Andrea was unable to combine that appearance with absolute neutral contrasts . . . but the balance was almost restored by the facility with which he obtained transparency, gay colours, and smoothness in the melting of tints into each other'. — *C. & C.* — These paintings were executed by A. del Sarto while still young (ca. 1510); he appears as a finished master in the *Frescoes on the other side: Arrival of the Magi, executed with a still more running hand (than the following) but with less chastened sentiment, the figures characterised by a self-confident swing (*C. & C.*), and the Nativity of Mary, painted in 1514 'on the highest level ever reached in fresco'. In the right foreground of the former, facing the spectator, is a portrait of Jac. Sansovino, while the painter himself is shown pointing towards the front. The dignified woman in the centre of the other fresco is A. del Sarto's wife. — The remaining frescoes are by Del Sarto's contemporaries and pupils: *Franciabigio*, Nuptials of Mary (1513), damaged by the painter himself in his choler at its premature uncovering by some of the monks; *Pontorno*, Visitation (1516); *Rosso*, Assumption (1517).

The Interior is adorned with a large ceiling-painting of the Assumption by *Ciro Ferri* (1870). To the left, before the 1st chapel, under a kind of canopy of later date, is the *Cappella della Vergine Annunziata*, erected in 1448-52 by *Pagno di Lapo Portigiani* from *Michelozzo's* design, and sumptuously decorated with silver, gold, and gems by the Medici; it contains a 'miraculous' picture of the Virgin, a fresco of the 13th century. — 3rd Chapel. Over the altar, *Andr. del Castagno*, St. Jerome and the Trinity (fresco; admirable perspective); adjacent, frescoes by *Al. Allori*. — 5th Chapel, *Pietro Perugino*, Assumption. — The large ROTUNDA OF THE CHORUS, adorned with frescoes by *Volterrano* (1683), is peculiar, though its effect has been somewhat marred by the later baroque decorations. It was begun in 1451 by *Michelozzo* and completed in 1478 from designs by *Leon Battista Alberti*. To the left at the entrance is the monument of Angelo Marzi-Medici, by *Francesco da Sangallo* (1548). In the 8rd chapel is a Madonna with saints, by *Pietro Perugino*. The 6th chapel contains a crucifix and six reliefs from the Passion by *Giovanni da Bologna* and his pupils, with the monument of the former. — Over an altar to the left in the right transept is a Pietà by *Baccio Bandinelli*, who is buried beneath it.

A door in the left transept leads to the Cloisters. Adjoining this door, on the outside, opposite the entrance from the street, is a *Fresco by *Andrea del Sarto*, the Madonna del Sacco (1525), remarkable for the calm and dignified composition, and the beauty of the colouring, which is still discernible in spite of its damaged condition. Below it is the monument of the Falconieri, the founders of the church. On the same side is the entrance to the chapel of the guild of painters (*Cappella di San Luca*; closed), adorned with paintings by *G. Vasari*, *Pontorno*, and others, and containing the tomb of Benvenuto Cellini. — In the Second Cloisters (opened by the sacristan), to the left, is an admirable terracotta statue of John the Baptist, by *Michelozzo*.

The *Via della Sapienza* leads hence to the *Piazza San Marco* (see p. 490).

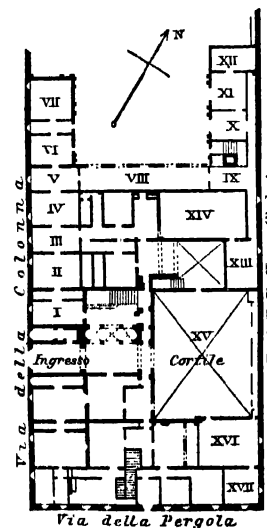
In the *Palazzo della Crocetta* (Pl. II, 4), *Via della Colonna* 26, a straggling building erected in 1620, are the **Museo Archeologico* and the *COLLECTION OF TAPESTRY* (director, *Cav. Milani*; adm., see p. 437). Most of the objects have explanatory labels. Catalogue for the Etruscan Topographical Museum (1898), 3½ fr.; old catalogue for the Egyptian Museum, by Schiaparelli, in the second room.

On the *GROUND FLOOR* is the *Etruscan Topographical Museum*, formed in 1897. — Rooms I-III. *Tombs of Vetulonia*, the present *Colonna* (8-6th cent. B.C.). — Room 1, entrance-wall: tomb containing a skeleton; above, a plan of Vetulonia. Also relics of fire-tombs, urns in the form of huts (in the middle), cinerary urns, and slabs for roofing the tombs (left wall). — Room 2 contains remains from circular graves (7-6th cent.). In the middle are remains of a bronze receptacle for the bones, with silver reliefs (model beside it); bronze ship (object unknown). Entrance-wall, to the right, bronze articles; to the left, beautiful gold bracelets in filigree work (from the East), amber chain. Rear-wall: silver cup, Greek weapons,

ornaments for horses. Exit-wall: silver beaker, of Oriental manufacture; vessels of various kinds, fragments of silver ornaments. — Room 3. Articles from tumuli (7-6th cent.). To the right, remains of primitive statues in soft sandstone, copies of embossed bronze figures. In the middle, remains of beautiful gold ornaments (imported). Entrance-wall: Coins from Vetulonia and Populonia (Puluna).

Room IV. *Volsinii (Orvieto)* and *Bolsena*, to which the community was transferred after the destruction of the mother-town in B.C. 280). In the middle, stele with inscription. The cabinets by the rear-wall hold the contents of three graves: to the right, large bronze urn; in the middle, remains of an ivory casket, vase with the feats of Theseus by the Athenian painter *Kachrylion*, the oldest Panathenæic prize amphora but one (Athena and youth with fillet); to the left, bronze armour. — To the right of the window, fine mould for acioteria (adjacent a plaster-cast).

Room V. *CORTONA* AND *AREZZO*. To the left of the entrance, vases from Cortona. — To the right of the entrance, fragments of red-glazed pottery (Aretine vases); two perfect vases and two moulds in the glass case in front of the window (dance and banquet). — In the middle, ob-



jects found in a necropolis of unknown name (terracotta candelabrum; old coin of Volterra). — To the left of the entrance, four bronze candelabra.

Room VI. *CLUSURUM (Chiusi)*. Entrance-wall: cinerary urns with portrait-like heads. To the left are two very realistic tomb-statuettes of women. — The glass-case in front of the window contains death-masks of clay and bronze. Rear-wall: two large urns, one with a man and

woman (with gold ornaments), the other with a man and a winged Parca; between, chair with urn and table of bronze, vases, etc., from a warrior's tomb.

Room VII. VASES FROM CLUSIUM. The vases of black clay (bucchero) are of native manufacture (comp. the Room of the Bucchero Vases on the 1st floor); those with painted figures are mostly importations from Greece. — We return to E. V and pass thence to the left into —

Room VIII. LUNA (*Luni*; p. 105). By the side-wall, remains of three temple pediments in terracotta (to the right and in the centre, groups of gods; to the left, Destruction of the Niobides), of the 2nd cent. B.C.

Room IX. FALERII (*Civita Castellana*). To the right, archaic vases and bronzes down to the 5th cent. B.C.; to the left, of the 4th and 3rd cent. B.C. — The corridor leads to the left to —

Room X. TUSCANIA (*Toscanello*). Sarcophagus-figures. By the entrance: tomb-statue of a woman.

Room XI. VISENTIA (*Bisenzio*). Vases and bronzes.

Room XII. TELAMON (*Talamone*). Opposite the entrance, remains of a temple-pediment of terracotta (Amphiaraus and Adrastus). In the middle, good replica of an archaic statuette of Artemis at Naples (cast to the left). — We return through E. IX to —

Room XIII. TARQUINII (*Corneto*). By the walls, slabs with reliefs resembling metal-work. — In the middle, sarcophagus, with banquets on the sides and genti on the ends.

Room XIV. VULCI. In the middle, sculptures from the tombs of Vulci. — Left end: remains of a terracotta pediment, with a relief of Dionysus and Ariadne (comp. the urn to the left). — In the wall-cases: remains from other necropolises in the district of Vulci. — We now pass through the small court into the large court.

Court XV. FLORENTIA. Relics of the Roman Florence (from temples, thermæ, streets, and gates).

Room XVI has other remains of the thermæ of Florence.

Room XVII. FLORENTIA-FÆULÆ. Cinerary urns, cippi, and steles from the earliest days of Florence (Italic) and Fiesole (Etruscan).

On the FIRST FLOOR to the left is the Egyptian Collection, to the right the older portion of the Etruscan Museum (founded 1871)

Egyptian Museum. I. HALL OF THE GODS. At the door, small ensigns, used in battle; small votive pyramid (15th cent. B.C.). — Entrance-wall: Mummies of ibises, hawks, and cats; images of sacred animals. In the other cases are statuettes of gods, amulets, scarabæi, etc. — By the 2nd window is a table for votive gifts to the dead. — In the centre: the Goddess Hathor suckling King Horemheb, a statue from Thebes (15th cent. B.C.), found near Santa Maria sopra Minerva at Rome. To the left of the exit, mummy of an ape; to the right, fragment of a statue of the god Bes, in limestone.

II. HALL OF INSCRIPTIONS. To the left, by the walls: Sepulchral reliefs from the ancient empire. Porphyry bust, fragment of a colossal statue of a king (ca. 800 B.C.). Under glass: Wooden statuettes of two female slaves making bread (Memphis, ca. 3300 B.C.). Beside the columns: Statues of the high-priest Ptahmes from Memphis (15th cent. B.C.), the first in quartzite. — In the centre: Limestone sarcophagus and various remains of frescoes. By the walls, Sepulchral reliefs and inscriptions (18th to 6th cent. B.C.); in the case by the entrance-wall, reliefs with representations of animals, and the statue of a deceased woman (ca. 1600 B.C.); on the opposite wall: Funeral rites (14th cent. B.C.); Artisans (18th cent. B.C.); Seti I. receiving the necklace from the goddess Hathor, a large coloured relief in limestone (15th cent. B.C.); Coloured relief of Ma, the goddess of truth; fragment of a relief, with four scribes (18th cent. B.C.). — In the case by the window: Fresco from a tomb at Thebes (18th cent. B.C.), representing two Asiatic princes bringing tribute of gold and ivory. — At the door (right), the minister Uahabra, fragment of a statue from Sais (8th cent. B.C.); found near Santa Maria sopra Minerva at Rome).

III. LARGE HALL OF MUMMIES. By the window-wall, to the left, case

with mummy-ornaments. — To the right, Mummy of a woman (7th cent. B.C.), on a modern death-bed imitated from a wall-painting. Underneath are four canopi or vessels containing the intestines. — No. 21. of the papyri contains a representation of the judgment of the dead. — We now pass through the door to the left, at the opposite end of the room, into —

IV. SMALL HALL OF MUMMIES (with painted mummy-cases), and —

V. ALEXANDRIAN HALL (specimens of Hellenistic art in Egypt). In the middle, two mummies of the 2nd cent. A.D. — In the cases: Mummy of a child, with the head exposed; portrait of a woman from a mummy-coffin of the 2nd cent. A.D.; specimens of textile industry, etc. — We now retrace our steps through Rooms III and II, and enter —

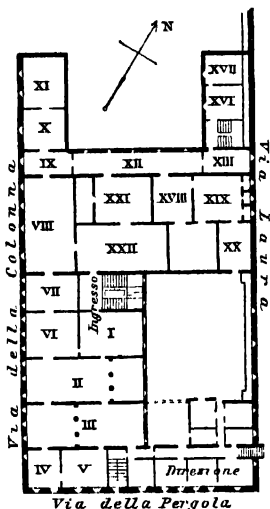
VI. HALL OF SEPULCHRAL AND DOMESTIC OBJECTS. By the entrance wall: Vessels from Memphis and Thebes; small jar with lid, imported from Mycenæ; remains of eggs, fruit, etc. — Window-wall: Vessels of metal and glass (the latter imported). — Exit-wall: Alabaster vessels bearing the names of kings (c. 3000 B.C.); painted vessels. — Last Wall: Chairs, baskets, etc. — In the middle: Bings, keys, remains of enamelled vessels, remains of plants, etc.

VII. ROOM OF THE CHARIOT. In the middle, *War Chariot, found in a Theban tomb of the 14th cent. B.C. — Entrance-wall: Textile goods, baskets, harp. — Rear-wall: Bast shoes, ornaments, mirrors, basket, comb, vase with black pigment for the eyebrows. Exit-wall: Weapons, etc. — The door in front leads to the —

Etruscan Museum. VIII ROOM OF THE BUCCHERO VASES (p. 485). Case 1:

Earliest ware; period of the hut-urns; Italic bucchero. — Cases 2 and 3 illustrate the gradual development of the art. — Cases 4 & 5: Vases from W. Etruria, showing Greek influence, with stamped friezes (6th cent. B.C.). Vessels of the same period and style, but in red clay, are seen by the doors and in the next case. — Cases 6-9: Vases from Chiusi, showing Oriental influence (6-5th cent. B.C.); applied bas-reliefs, baroque forms. — Cases 10-12 illustrate the gradual decay.

IX, XII, XIII. ROOMS OF THE VASES. In the middle of Room IX, under glass: situla of bronze, with a low relief of Hephestus brought back to Olympus by Dionysus (8th cent. B.C.); situla of silver, with engraved design, a Phœnician work of the 7th cent. B.C.; leaden tablet from Magliano, with an Etruscan ritual inscription (8th cent. B.C.). Case 1: Earliest vases, without glaze, most of them Italic. Cases 2 & 3: Corinthian vases (7-6th cent. B.C.), with a few Italic imitations. Case 4: Black-figured vases of the 6th cent. B.C. (none Attic). — Room XII. Case 1, in the middle of the room, contains Corinthian vases. Cases 5-10: Large Attic vases, with black figures, for water, wine, and oil (6th cent. B.C.). Cases 11 & 12: Black-figured tazze and crateræ. The central case on the floor of the room contains a potsherd of Chalcidian origin (below); above, Pyxis by the painter Nikosthenes. At the top is the *François Vase (so named from its finder), a cratera by the Attic painter *Chias* (6th cent. B.C.). In 1800 this vase was shattered by a miscreant, but it has been pieced together again. It



is decorated with (first section) the Calydonian Hunt, Theseus and Ariadne triumphing after the death of the Minotaur; (2nd section) Funeral games in honour of Patroclus, Lapithæ and Centaurs; (3rd section) Marriage of Peleus and Thetis; (4th section) Death of Troilus, Dionysus and Hephæstus in Olympus; (5th section) Figures of animals; (6th section, at the foot) Battle of pygmies and cranes; (on the handle) Artemis, Ajax with the body of Achilles, and demons of battle. The next detached case contains (at the top) a beautiful white-ground vase, with a coloured representation of Aphrodite and two Amorette in the interior. Cases 13-15: Red-figured tazze (5th cent.). Cases 16-19: Large and small vessels of diverse kinds. In the passage are two fine Apulian amphoræ. The cases by the window-wall contain Etruscan imitations. — Room XIII. Cases 22-28: Vases from Apulia, Lucania, and Campania (4th-3rd cent. B.C.). Case 29: Silver-plated and gold-plated vases with reliefs, from Volsinii (p. 484; 3rd-2nd cent. B.C.). — We now return to the Room IX and pass into the —

X. BRONZE ROOM. In the middle, fragments of large bronze figures, found at the springs of Chianciano. — Below the window, bronze mirrors with engraved design. — Cases 1 & 2: Candelabra, cists, etc. — Case 3: Rings, scrapers, razors, needles, etc. — Cases 5-7: Weapons. In Case 5. 405. Helmet with engraved design, found at Verona (6th cent.); in Case 7: 407. Helmet of Corinthian form; 408. Etruscan helmet, found at Cannæ (battle B.C. 216). — Case 8: Articles of the 4th & 3rd cent. B.C., from Telamone. — Case 9: Objects from Todi (3rd cent.). — Case 10: Iron weapons. — Case 11: *88. Silver vessel.

XI. ROOM OF THE CHIMÆRA. In the middle: *Chimæra, an early Greek work of the 5th cent. B.C., found at Arezzo in 1554. — In the corners: Athena, also found at Arezzo, after an original of the school of Praxiteles (4th cent. B.C.); *Statue of an Orator, the so-called 'Arling-tore', of the latest period of the Roman republic, found at the Trasimene Lake in 1586. — Case 6: Mirrors and mirror-cases, the case in the middle especially fine. — In the table-cases are mirrors and objects in bone, including a statuette of a pygmy with a crane. — On the cases: Statuettes, those to the right archaic, those to the left more developed; among the latter, a standing Hermaphrodite. — In the first glass-case: Objects found in a tomb-chamber at Chiusi (5th cent. B.C.); the bronze rim of the brasier, with its three Sileni, is a Greek work of the 6th cent. B.C. — In the second glass-case: at the top, 1. Youth with horse; 2. Athena, after a Greek original of the 5th cent. B.C.; below, 12. Vertumnus, the Italic god of harvest (6th cent. B.C.); 14. Hercules; 16. Bust of a Roman boy. — We now return to Room XII and pass to the right into the —

XXI. ROOM OF THE SARCOPHAGI. To the left, under glass: *Clay Sarcophagus from Chiusi, with abundant traces of painting and figure of the deceased on the bed (2nd cent. B.C.). — By the wall behind: stone tomb door; cinerary urns in the form of houses; part of a pediment. — By the exit: Two cinerary urns in the form of seated figures. — In the centre: Head of a warrior from the Necropolis of Volsinii (5th cent. B.C.); Sarcophagus of peperino (5th cent. B.C.).

XXII. ROOM OF THE CINERARY URNS. Extensive collection of Cinerary Urns with mythological designs in relief, arranged according to subjects (Etruscan works after Greek models). In the centre: *Alabaster Sarcophagus from Corneto, with a painting of a battle of Amazons (4th cent. B.C.). — We return to Room XII and pass through the next door to the right into the —

XVIII. ROOM, with fine glass, tasteful gold ornaments, a small collection of coins (in the middle), and archaic vases and terracottas from Cyprus (right wall). — To the left is the —

XIX. ROOM OF THE CAMEOS AND INTAGLIOS. Drawers beneath the intaglios contain casts. In the 1st Case, to the left of the first window, the cameo No. 3 (red numbers), with the Sacrifice of Antoninus Pius, is remarkable for its size; 7. Cupid riding on a lion, with the name of the artist (*Protarchos*); 9. Cupid tormenting Psyche; 31. Nereid on a hippocampus. — 2nd Case: 83. Judgment of Paris; 51. Zeus of Dodona; 68. Hercules and Omphale. — 3rd Case: 86. Youthful Augustus; 100, 101. Tiberius. —

4th Case: 148. Wounded stag. — *5th Case* (by the second window): 28 (black numbers), Apollo; *51. Hercules and Hebe, with the name of the artist (*Teubron*); 72. Satyr and child. — *6th Case:* 101. Mourning Cupid; 145. Apollo. — *7th Case:* 178 (red numbers), Bacchante; 185. Pluto; 190, 191. Leander (?). — *8th Case:* Chiefly portrait-heads. — By the third window is the collection bequeathed by Sir William Currie to the Uffizi in 1863. *Case 1:* 5. Hermaphrodite; 20. Dancing satyr. — *Case 2:* 46, 50. Fine heads. — *Case 3:* 103 Ajax and Achilles. — The revolving glass-case by the second window contains goldsmith's work; also, head of Alexander the Great in rock-crystal. In the cabinets is a valuable collection of Florentine and foreign coins. — We now return to Room XIII and cross the lobby to the —

XVI. ROOM OF THE SMALL BRONZES. On a revolving stand by the entrance-wall: *Statuette of Zeus, a Greek original of the 6th cent. B.C. — In *Case 4:* Silver shield of Ardabur, the Alan (5th cent. A.D.). — By the next wall, in the glass-case: Sleeping Erinyes; at the top, statuette of Hypnos, god of sleep. — Exit-wall: Two Roman inscriptions on bronze; two statuettes of Tyche, tutelary deity of Antioch; statuette of a wrestler. — By the door, Statuette of an Amazon, after a statue by Polykleitos (revolving stand). In the central case: Serapis; statuettes of Hercules, Aphrodite, and Hephæstus (nude; restored wrongly with a sickle).

XVII. ROOM OF THE IDOLINO. In the middle, on a revolving stand: So-called *Idolino, an honorary statue of a young athlete, a Greek original of the 5th cent. B.C., found at Pesaro in 1530; the base dates from the 16th century. — By the rear-wall, to the right: *Torso of a youth, a Greek original of the end of the 6th cent. B.C. — Left wall: four Greek portrait-heads (7. Sophocles; 8. Homer).

Ascending the staircase from Room XVI to the second floor, we enter the GALLERIA DEGLI ARAZZI (tapestry). Excellent catalogue (1884), 1 fr.

The first rooms contain ancient woven and embroidered stuffs of the 14th (Life and Coronation of the Virgin, in the second room) and 15th cent., and fine specimens of velvet, gold-brocade, and damask of the 16th, 17th, and 18th centuries. — Then come the ARAZZI, the produce of the Florentine tapestry-factory which was founded in 1545 under Cosimo I. by Nicolaus Karchor and Jan van Roost of Brussels, and which prospered and fell with the house of Medici. The word Arazzi, like the English Arras, is derived from the town of Arras in French Flanders, one of the most celebrated ancient seats of tapestry-manufacture; the French term 'Gobelins' is elsewhere more general. The cartoons for the tapestry exhibited here were designed in the 16th cent. by *Bronzino* (Nos. 117, 122, 123), *Salviati* (Nos. 111, 118-120), *Bacchiacca* (Nos. 18-19, 20-23), *Allori* (Nos. 26, 28, 33, 49), *Stradano*, *Poccatelli*, and others. The imitation of painting in tapestry was carried to an extreme in the 17th cent. by *Pierre Fevres* of Paris, in whose hands the decorative character of the produce deteriorated (Nos. 24, 25, 31, 37, 39-43, 92, 93, 112-113, 124, *History of Esther*, 75-80). The manufactory was closed in 1737. — Here also are some German tapestries of the 15th cent. (David and Bathsheba, 60-65), and some from the Netherlands of the 15th (No. 68) and 16th cent. (Nos. 71-74, 83-90, *Henry III and Catherine de' Medici*, 67-69).

In the same street, at the corner of the *Via di Pintti*, is situated the church of *Santa Maria Maddalena de' Pazzi* (Pl. H, 5). The graceful anterior court was designed by *Giuliano da Sangallo* (1479); the columns were modelled after an antique capital found at Fiesole. In the 2nd chapel, on the left, is a Coronation of the Virgin by *Cosimo Rosselli* (1506); the richly decorated chapel of the high-altar is by *Ciro Ferri*; the altar-piece by *Luca Giordano*. — In the adjacent *Via della Colonna*, No. 1, is the entrance to the

chapter-house of the monastery belonging to the church (now carabinieri barracks) with a large *Fresco by *Perugino* (Christ on the Cross, date about 1495). Adm., see p. 437.

In the *Via di Pintì*, No. 62, farther to the N.E., is the *Palazzo Panciatichi-Ximenes* (Pl. H, I, 4), erected by *Giuliano da Sangallo* in 1490, and enlarged in 1620 by *Gherardo Silvani*. It contains a collection of Japanese porcelain, of weapons, and of pictures (no adm.).

The *Via di Pintì* ends at the *Porta a Pintì* (Pl. I, 4), just outside of which is the *Protestant Cemetery*, with the graves of Mrs. E. B. Browning, W. S. Landor, Arthur Clough, Theodore Parker, etc.

For the neighbouring *Piazza d'Azeglio*, see p. 481. — To the *Piazza Santa Maria Nuova* and the *Piazza del Duomo* by the *Via della Pergola*, see p. 466.

e. From the *Piazza del Duomo* to the *Piazza San Marco* and *Piazza dell'Indipendenza* by the *Via Cavour*.

The *VIA DE' MARTELLI* (Pl. F, 4), beginning at the Baptistery, and its continuation, the wide *VIA CAVOUR* (Pl. F-II, 3, 2; formerly *Via Larga*), together form the most important thoroughfare in the N. part of the city.

At the corner of the *Via de' Martelli* and the *Via de' Gori* rises the church of *San Giovannino degli Scolopi* (i.e. of the *Padri delle Scuole Pie*; Pl. F, 4), erected in 1352, remodelled after 1579 by *R. Ammanati*, completed in 1661 by *Alfonso Parigi*, and in the possession of the Jesuits from 1557 to 1775. The church contains pictures by *Allori*, *Franc. Currado*, etc.

Opposite, to the right, at the beginning of the *Via Cavour*, is the *Palazzo Panciatichi* (Pl. F, 4), built about 1700 by *Carlo Fontana*, with a relief of the *Madonna* by *Desiderio da Settignano* at the corner.

The adjoining building on the left, which has been in possession of the government since 1814 and is now occupied by the prefecture, is the old palace of the *Medici*, generally called after its later owners the **Palazzo Riccardi* (Pl. F, 3, 4). It was erected about 1435 under *Cosimo Pater Patriæ* by *Michelozzo*, who here introduced the practice of tapering the rustica in the different stories. The unsymmetrical façade is surmounted by a rich and heavy cornice. Here *Cosimo's* grandson *Lorenzo il Magnifico* was born on Jan. 1st, 1449, and here he maintained his brilliant establishment. *Lorenzo's* sons *Piero*, *Giovanni*, and *Giuliano* also first saw the light within its walls. *Giulio*, *Ippolito*, *Alessandro*, and *Cosimo I. de' Medici* (the last till 1540; comp. pp. 445, 510) subsequently resided here, and the family continued in possession of the palace until it was sold in 1659 by the *Grand-Duke Ferdinand II.* to the *Riccardi* family, who extended it considerably to the N. in 1714, enclosing within its precincts the *Strada del Traditore*, where *Duke Alessandro* was assassinated by *Lorenzino de' Medici*

in 1537. The original structure, however, is still in great part recognisable, particularly its beautiful court and the staircases.

An imposing gateway leads to the COURT, surrounded by arcades, ancient busts, sarcophagi, Greek and Latin inscriptions from Rome, etc. The sarcophagus in the S.W. corner, with the representation of the Calydonian Hunt, formerly contained the remains of Guccio de' Medici, an ancestor of the family who was Gonfaloniere in 1299. The relief-medallions above the arcades, copied from antique gems, are by *Donatello*.

The first staircase on the N. (right) side leads to the private CHAPEL of the Medici (adm., see p. 437), embellished with *Frescoes by *Benozzo Gozzoli*, painted about 1459-63, representing the journey of the Magi, with numerous portraits of the Medici. Benozzo 'shaped the various episodes of a pompous progress into one long series filling the walls of the body of the building. The kings, in gorgeous state, are accompanied on their march by knights and pages in sumptuous dresses, by hunters and followers of all kinds, and the spectator glances by turns at the forms of crowned kings, of squires, and attendants with hunting leopards, all winding their solemn way through a rich landscape country'. — C. & C. — (On the window-walls are charming 'Angels in the garden of heaven, of admirable design.

The second staircase on the right ('Ingresso agli Uffizi della Reale Profettura') leads to the GALLERY (adm., see p. 437), a sumptuous apartment, with a ceiling-painting by *Luca Giordano*, representing the Medici as gods of light among the deities of Olympus (1624).

At the back of the palace, Via de' Ginori 4, is the entrance to the BIBLIOTECA RICCARDIANA, founded in 1600 by *Riccardo Riccardi*, and purchased by the state in 1812. The collection comprises about 30,000 vols. and 3800 MSS., including a Virgil illustrated with miniatures by *Ben. Gozzoli* and several MSS. by *Dante*, *Petrarch*, *Machiavelli*, *Galileo*, etc. Admission, see p. 437.

The *Palazzo Ginori* (Pl. F, 3), Via de' Ginori 13, was built by *Baccio d'Agnolo* and contains a fine Holy Family by *Luca Signorelli*.

Farther on in the Via Cavour (No. 45; left) is the *Biblioteca Marucelliana* (Pl. G, 3; adm., see p. 437), founded in 1703 by *Francesco Marucelli*, containing numerous works on the history of art and a fine collection of engravings.

Farther on, to the right, opens the PIAZZA SAN MARCO (Pl. G, 3), which is adorned with a bronze statue of *General Fanti* (d. 1861), by *Pio Fedi*, erected in 1872. On the N.E. side of this piazza rises *San Marco*, an old monastic church, founded in 1290, several times rebuilt (once by *Giov. da Bologna*), and provided with a façade in 1780.

INTERIOR. Entrance-wall: *Pietro Cavallini* (a pupil of Giotto), The Annunciation, a fresco discovered in 1801; over the central door, *Giotto*, Crucifixion. RIGHT WALL, 2nd altar: *Madonna with six saints, by *Fra Bartolomeo* (1509; injured); 3rd altar: Early-Christian mosaic from Rome (modernized). — In the SACRISTY (erected by *Michelozzo*, 1437) a recumbent statue of St. Antonius (p. 491) in bronze, by *Portigiani*. — Adjoining the choir on the left is the chapel of Prince Stanislaus Poniatowski (d. 1833). — Then the CHAPEL OF ST. ANTONIUS; architecture (ca. 1588) and statue of the saint (above the entrance-arch) by *Giovanni da Bologna*; the six statues of other saints are by *Pietro Francavilla*. Frescoes, representing the burial of the saint, by *Passignani*. — This church contains (between the 2nd and 3rd altars of the left wall) the tombs of the celebrated scholar *Giovanni Pico della Mirandola* (p. 357), who died in 1494 at the age of 31, and of the learned poet *Angelo Poliziano* (1454-94; p. 443).

Adjacent to the church is the entrance to the once far-famed ***Monastery of San Marco** (Pl. G, 3), suppressed in 1867, and now restored and fitted up as the *Museo di San Marco* (adm., see p. 437; catalogue, 1869, 1½ fr.). The building was originally occupied by 'Silvestrine' monks, but was transferred under Cosimo the Elder to the Dominicans, who were favoured by the Medici. In 1437-43 it was restored in a handsome style from designs by Michelozzo, and shortly afterwards it was decorated by *Fra Giovanni Angelico da Fiesole* (1387-1455) with those charming ***Frescoes** which to this day are unrivalled in their portrayal of profound and devoted piety. The painter *Fra Bartolomeo della Porta* (1475-1517) was a monk in this monastery from 1500 and the powerful preacher *Girolamo Savonarola* (burned at the stake in 1498, see p. 442) also once lived here.

The **FIRST CLOISTERS**, which are entered immediately from the street, contain a fresco by *Poccetti* in the 5th lunette to the right of the entrance, showing the original façade of the cathedral (comp. p. 452), and four other lunettes with frescoes by *Fra Angelico*: to the left of Poccetti's fresco, over the entrance to the 'foresteria', or apartments devoted to hospitality, ***Christ as a pilgrim welcomed by two Dominican monks** ('No scene more true, more noble, or more exquisitely rendered than this, can be imagined': C. & C.); over the door of the refectory, **Christ with the wound-prints, the head of elevated beauty and divine gentleness**; over the door to the chapter-house (see below), **St. Dominic with the scourge of nine thongs (damaged)**; farther on, over the door to the sacristy, **St. Peter the Martyr**, indicating the rule of silence peculiar to the order by placing his finger on his lips. To the right of the last is a fifth fresco by *Fra Angelico*, **Christ on the Cross, with St. Dominic**. — The second door in the wall opposite the entrance leads to the **CHAPTER HOUSE**, which contains a large ***Crucifixion** (Christ between the thieves), surrounded by a group of twenty saints, all lifesize, with busts of Dominicans below, by *Fra Angelico*. The sympathetic grief of the saints is most poignantly expressed.

The door in the E. corner of the cloisters leads to a vestibule, containing photographs of *Fra Angelico's* paintings, beyond which is the **GREAT REFECTORY**. The back-wall of the latter is adorned with the so-called ***Providenza** (the brothers and St. Dominic seated at a table and fed by two angels), and a **Crucifixion** by *Giov. Ant. Sogliani*.

The door to the left of the chapter-house leads to the **SECOND CLOISTERS**, which, with the rooms on the right, have accommodated since 1868 the architectural fragments (chiefly mediæval), coats-of-arms, inscriptions, sculptures, and frescoes removed from the demolished palazzi of the Centro (p. 445). — To the right of the passage is the **SMALL REFECTORY**, containing a **Last Supper** by *Dom. Ghirlandajo*. — Adjoining is the staircase to the upper floor.

UPPER FLOOR. The corridors and the adjacent cells are adorned with a succession of frescoes by *Fra Angelico* and his pupils. In the 1st Corridor, immediately opposite the staircase, the **Annunciation**, a work of very tender feeling; to the left of the entrance, **Christ on the Cross, with St. Dominic**. — In the **CELLS**: 3rd (to the left), **Annunciation**; 6th, **Transfiguration**; opposite, in the corridor, ***Madonna enthroned, with saints**; 8. The two **Maries at the Sepulchre**; 9. ***Coronation of the Virgin**, whose humble joy is beautifully depicted. The **LAST CELLS** in the adjoining corridor were once occupied by *Savonarola*. In No. 12 are a relief (1867) and a bronze bust of *Savonarola* by *Dupré*, and three frescoes by *Fra Bartolomeo*: Two **Madonnas**, and, on the left wall, **Christ as a pilgrim received by two monks** (portraits of two priors of the monastery). Cell No. 13 contains a portrait of *Savonarola* by *Fra Bartolomeo*, and autographs, No. 14 his crucifix and a copy of an old picture representing his execu-

tion (original at the Palazzo Corsini, p. 507). — We now return to the staircase, at the head of which are the cells (No. 31) of *St. Antonine* (Ant. Pierozzi: d. 1459), Archbishop of Florence for 14 years. — Opposite is the *LIBRARY*, the first public library in Italy, built by *Michelozzo* in 1441 for Cosimo de' Medici, who presented it with 400 MSS. collected by Niccolò Niccoli. The glass-cases in the middle contain ritual books, with miniatures by *Fra Benedetto*, the brother of Angelico, and other artists of the 15th century. — On the other side of this corridor are Two *CELLS* (Nos. 33, 34), near those of *St. Antonine*, and containing three small easel pictures by *Fra Angelico* (**Madonna delle Stelle*, **Coronation of the Virgin*, and **Adoration of the Magi with the Annunciation*). The *LAST CELL* on the right, embellished with a fine *Adoration of the Magi*, *al fresco*, by *Fra Angelico*, is said to be that which Cosimo Pater Patriæ caused to be fitted up for himself, and where he received the Abbot Antoninus and *Fra Angelico*; it contains his portrait by *Pontormo* and a terracotta bust of *St. Antonine*.

The *Accademia della Crusca*, founded in 1582 to maintain the purity of the Italian language, occupies part of the monastery. Its great dictionary of the language, begun in 1843, is still only about half finished.

On the S.E. side of the piazza, at the corner of the *Via della Sapienza* (leading to the *Piazza dell' Annunziata*, p. 482), lies the *Reale Istituto di Studi Superiori* (entr. *Piazza S. Marco* 2), the first floor of which contains the *Indian Museum*, founded by A. de Gubernatis (adm., see p. 437; catalogue 60 c.), and *Mineralogical and Geological Collections*. — This building is adjoined on the N.E. by the fine *Botanical Garden* (Pl. H, 3; entr., *Via Lamarmora* 6b), founded by Cosimo I. in 1543, usually called the *Giardino de' Semplici*.

The quiet *Via Ricasoli* leads from the S. angle of the *Piazza di S. Marco* to the *Piazza del Duomo*. No. 52 in this street is the entrance to the *Accademia di Belle Arti* (Pl. G, 3), containing the **GALLERIA ANTICA E MODERNA*, founded in 1783. Admission, see p. 437; catalogue (1901), by the curator *E. Pieraccini*, 2 fr. The building was originally the *Ospedale di San Matteo*. — The collection of ancient masters contains few pictures to strike the eye or imagination of the amateur, but it is a most important collection for students of the development of Italian art during the 14-16th centuries. We have the advantage here of being able to concentrate our attention on the characteristic features of the Tuscan and Umbrian schools, to the productions of which this collection is restricted. The small pictures of *Giotto* (Room VI, No. 103, etc.) and *Fra Angelico's* *Life of Christ* (Room IX, No. 233) are merely to be regarded as supplementary to the much more important labours of these two great masters in the department of fresco-painting; the *Last Judgment* (Room IX, No. 266) and the *Descent from the Cross* (Room VI, No. 166), however, afford a good idea of *Fra Angelico's* works. The collection is chiefly important for the study of the Florentine art of the 15th century.* The excellent narrative-painter *Francesco Pesellino* (Room IV, No. 72)

appears here as the heir of *Masaccio*, who is by no means well represented in this gallery (Room IV, No. 70). *Filippo Lippi's* Coronation of the Virgin (Room III, No. 62), with a portrait of himself, belongs to his later period. In this work the master obviously aims at sensuous beauty in his female forms; he departs from the strictly ecclesiastical style and borrows various effects from the province of sculpture. *Verrocchio's* Baptism of Christ (Room IV, No. 71), which, according to Vasari, was finished by his pupil *Leonardo da Vinci*, betrays a certain crudity in the figure of the Baptist, while the landscape and the two angels distantly recall Leonardo's technical skill and sense of form. *Sandro Botticelli's* Spring (Room IV, No. 80), which transports us to the realm of antique myth, is the most popular picture in the gallery, owing to its fairy-like charm. *Domenico Ghirlandajo* was thoroughly conversant with traditional forms, and with their aid he has been enabled to produce majestic and spirited figures, and to unite in them the result of the labour of two generations. His Madonna and angels (Room III, No. 66) is better preserved than the Nativity of Christ (Room VII, No. 195). A comparison of Ghirlandajo's simplicity of style, the outcome of a mature imagination, with the elaborate and exaggerated manner of many old masters, is most instructive. *Lorenzo di Credi's* Nativity (Room V, No. 92) is attractive on account of its beauty of expression and the careful execution of the landscape. Among *Fra Bartolomeo's* pictures, Mary appearing to St. Bernard (Room V, No. 97) is particularly worthy of notice, as it affords an insight into the master's method of painting. *Mariotto Albertinelli*, who is closely allied to Fra Bartolomeo, is well represented by a Trinity (Room III, No. 63); his Annunciation (Room VII, No. 169) is no longer in its original condition.

This gallery is important also to the student of Umbrian art in the 15th century. It possesses one of the chief works of *Gentile da Fabriano*, an Umbrian master, closely allied to Fra Angelico in his modes of thought (Adoration of the Magi; Room XVI, No. 165). This work affords distinct evidence of the unity of sentiment which existed between the Schools of the North and South in the 15th cent., notwithstanding their external independence. *Perugino's* pictures are greatly above the average merit of his works: in his Pieta (Room III, No. 56) an admirable individuality of character is exhibited; his skill as a colourist is shown in his Mount of Olives (53); and his Assumption (57), admirable both in composition and execution, reveals him at the zenith of his power.

From the *Vestibule* (Room I), in which is the ticket-office, we proceed straight on to Room II, the first portion of which is hung with fine Flanders tapestry (scenes from the Creation), in the style of *Barnd van Orley* (d. 1541).

Beneath the cupola at the other end of the room stands the celebrated "David ('Il Gigante') by *Michael Angelo*, shaped by the

youthful artist in 1501-1503 from a gigantic block of marble, which had been abandoned as spoiled. The statue formerly stood in front of the Palazzo Vecchio (p. 446).

'No plastic work of Michael Angelo earned such a harvest of laudation among his contemporaries as the 'David'. Vasari sings the praises of the miracle-worker, who raised the dead, spoiled block to new life, and assures us that Michael Angelo's David is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side holds the handle of the sling; next instant he will make the attack'. — *Springer*.

This part of the room contains also a collection of casts of the great master's works, and photographs of his drawings (right transept) and of the Sistine frescoes (left transept). — The door on the left leads to —

III. ROOM OF PERUGINO. To the left of the entrance: *Pietro Perugino*, *57. Assumption of the Virgin, with SS. Michael, Giovanni Gualberto, Dominic, and Bernard, brought from Vallombrosa (1500); *58. *Pietà* (early work); *241, 242. Portraits of two monks of Vallombrosa. 55. *Fra Filippo Lippi*, Madonna with four saints; 53. *Perugino*, Christ on the Mt. of Olives; opposite, *66. *Dom. Ghirlandajo*, Madonna with angels and four saints, with predella (No. 67); 65. *Luca Signorelli*, Crucifixion and Mary Magdalen (striking in its expression of absolute despair); *62. *Fra Filippo Lippi*, Coronation of the Virgin, one of the master's best works; the monk below to the right, with the inscription 'is perfect opus', is a portrait of the painter himself. 63. *Albertinelli*, Trinity (1500). — The Perugino Room is adjoined on the right and left by the —

BOTTICELLI ROOMS (IV, V). — IV. ROOM. To the right of the entrance, 70. *Masaccio*, St. Anna with the Virgin and Child; *71. *Andrea Verrocchio*, Baptism of Christ (much injured), said to have been finished by *Leonardo da Vinci*; 72. *Franc. Pesellino*, Predella with the Nativity, the Beheading of SS. Cosmas and Damianus, and Miracles of St. Anthony; 73. *Sandro Botticelli*, Coronation of the Virgin, with predella (No. 74); 76. *Andrea del Sarto*, Four Saints, with predella (No. 77) representing scenes from their lives, 75. Christ (fresco); 78. *Perugino*, Crucifixion; 79. *Fra Filippo Lippi*, Adoration of the Holy Child. **80. *Sandro Botticelli*, Allegorical representation of Spring: on the left, Mercury and the Graces, Venus and Cupid with the bow in the middle, and on the right, the Goddess of Spring and Flora (Chloris), accompanied by Zephyr, the spring-wind. 82. *Fra Filippo Lippi*, Adoration of the Child. — V. ROOM. To the right of the entrance: 98. Descent from the Cross, the design and upper half by *Filippino Lippi*, the lower half

by *Pietro Perugino*; opposite, 84. *Franc. Botticini* (here ascribed to *Sandro Botticelli*), Tobias with the three angels; 85. *Botticelli*, Madonna enthroned, with angels and six saints; 86. *Fra Filippo Lippi*, Predella with scenes from the legends of SS. Frigidianus and Augustine; 88. *Botticelli*, Madonna with six saints; 92. *Lor. di Credi*, Nativity; 91, 93. *Filippino Lippi*, St. Jerome and John the Baptist; 94. *Lor. di Credi*, Adoration of the Holy Child; 97. *Fra Bartolomeo*, Apparition of the Virgin to St. Bernard, a youthful work with a beautiful landscape (injured). — We now return to Room II. and ascend the steps at the end of the left transept to the —

ROOMS OF THE TUSCAN SCHOOL. (VI-VIII). — VI. Room, Works of the 13-15th centuries. To the left of the door: 102. *Cimabue*, Madonna and angels (13th cent.). [On the wall behind this picture is a fresco (shown by the custodian on request), by *Andrea del Sarto*, representing the Care of the sick in the Ospedale di San Matteo (see p. 492).] Then, 103. *Giotto*, Madonna with angels; *School of Giotto*, 104-115. Scenes from the life of Christ, 117-126. Scenes from the life of St. Francis; 127. *Agnolo Gaddi*, Madonna enthroned, with saints; *Ambrogio Lorenzetti*, 134. Presentation in the Temple (1342), 132, 136. Four scenes from the life of St. Nicholas; 147. *Florentine School* (15th cent.), Portion of a chest, with the representation of a wedding (*Adimari-Ricasoli*), of historical interest to art-students. Adjacent, *Sandro Botticelli*, 157. Resurrection, 158. Death of St. Augustine, 161. Daughter of Herodias with the head of the Baptist, 162. Vision of St. Augustine (these four predelle). Opposite, 164. *Luca Signorelli*, Madonna with saints; below, predella with Last Supper, the Mount of Olives, and the Scourging of Christ. On easels: *165. *Gentile da Fabriano*, Adoration of the Magi (the painter's masterpiece, 1423), with pleasing episodes in the background; *166. *Fra Angelico*, Descent from the Cross. — VII. Room. Works of the 16-16th centuries. To the left: 168. *Fra Bartolomeo*, Christ and saints (frescoes); the monk's head in the centre is especially fine. *Albertinelli*, 167. Madonna enthroned, with four saints, 169. Annunciation (1510); 172. *Fra Bartolomeo*, Savonarola in the character of St. Peter Martyr (copy); 179. *Angelo Bronzino*, Portrait of Duke Cosimo I. In the middle: 195. *Dom. Ghirlandajo*, Adoration of the Shepherds (1486). — VIII. Room. Works of the 16-18th centuries. To the left: 198. *Al. Allori*, Annunciation; 207. *Cristof. Allori*, Adoration of the Magi.

We now return to the front part of Room II (p. 493) and pass through the door to the left into the —

IX. ROOM OF THE BEATO ANGELICO. Right: *Fra Angelico*, 246. Pietà; 243. History of SS. Cosmas and Damian; 233-237, 252-254. Life of Christ in 8 pictures and 35 sections (executed with the aid of other painters); above, 227, 265. Madonna with saints; beside the door, to the left, *266. Last Judgment (the representation of

the blessed, to the left, full of grace and feeling). In this room also, 263, 264. *Fra Filippo Lippi*, Annunciation, with SS. John the Baptist and Anthony the Hermit. — Adjoining are the —

ROOMS OF THE EARLY FLORENTINE SCHOOL (X and XI), with works of the 14th and 15th centuries. — XI. ROOM. 9. *Pacino di Bonaguida*, Crucifixion (1310).

A staircase in the vestibule ascends to the first floor, on which is the GALLERY OF MODERN PICTURES. — 1st R.: 10. *Franc. Hayez*, The two Foscaris; 15. *P. Benvenuti*, Hector chiding Paris; 19. *Rod. Morgari*, Death of Raphael; 25. *Cassoli*, Battle of Legnano. — 2nd R.: 89. *Ussi*, Expulsion of the Duke of Athens from Florence; 93. *Ademollo*, Battle of Solferino in 1859 (1865). — 3rd R.: 70. *Castagnola*, Filippo Lippi and the nun Buti; 82. *Bezzuoli*, Entry of Charles VIII. of France into Florence; 88. *Sabatelli*, Murder of Buondelmonte. — 4th R.: 107-113. *Signorini*, Popular festival at Florence. — 5th R.: 122. *Fattori*, Episode after the battle of Magenta. — 6th R.: 161. *Giovacchino Toma*, Shower of ashes at Naples (1880); 148. *Fattori*, John the Baptist before Herod.

The Academy also harbours the *Conservatorium of Music*, which possesses an interesting collection of musical instruments, including some highly valuable violins and violoncellos by Ant. Stradivari, Nic. Amati, and others (open free on Tues., Thurs., & Sat., 10-5).

The same building (entrance in the Via degl' Alfani, No. 82) contains the celebrated manufactory of *Florentine Mosaics*, founded in the 16th cent. under Ferdinand I. and transferred from the Uffizi to this site in 1797. To the left is the *Museo dei Lavori in Pietre Dure* (adm., see p. 437), containing a collection of the materials used (Rooms 1-3) and of finished works (Rooms 4 & 5).

No. 54 in the Via Ricasoli is the entrance to the Court of the Academy, where a statue of St. Matthew, begun by *Michael Angelo*, as one of the Twelve Apostles he was to supply for the cathedral (1503), is preserved by the rear-wall.

At the corner of the Via Cavour (p. 489) and the Via degli Arazzieri, on the N.W. side of the Piazza San Marco, stands the *Casino di Livio* (No. 59; Pl. G, 3), a small but tasteful structure by Bern. Fallini (1775). — Adjacent is the CASINO DI SAN MARCO or *Casino Mediceo* (No. 63; Pl. G, 2, 3; now a jury court), erected in 1576 by *Buontalenti*, on the site of the famous Medici gardens, where Lorenzo il Magnifico preserved a number of treasures of art for which no place could be found in the neighbouring palace of the Medici (see p. 489). *Bertoldo*, the heir and pupil of Donatello, was appointed keeper, and round him clustered a troop of eager students. No other school ever attained so great celebrity. Leonardo da Vinci, Lorenzo di Credi, Giovanni Francesco Rustici, Andrea Sansovino, Pietro Torrigiani, and, last but not least, Michael Angelo, all owe their artistic education to the garden of the Medici. Duke Cosimo I. afterwards transferred the collection to the gallery of the Uffizi.

A little farther on, Via Cavour 89, on the same side of the street, are the former cloisters of the barefooted monks, or Recollets,

the *Chiostro dello Scalzo* (Pl. G, 2), an elegant court of the early Renaissance, surrounded with colonnades and adorned with admirable *Frescoes in two shades of brown from the history of John the Baptist, with allegorical figures and rich ornamentation, by *Andrea del Sarto* and *Franciabigio* (ca. 1514-26). Adm., see p. 437.

On the right: 1. Allegorical figure of Faith (ca. 1520); 2. The Angel appearing to Zacharias (1523); 3. Visitation (1524); 4. Nativity of the Baptist (1528; with the noble figure of Zacharias writing); 5. Departure of John from his father's house, and 6. His meeting with Christ (these two by *Franciabigio*, 1518-19). — 7. Baptism of Christ (the earliest and weakest of all, perhaps painted by the two artists in common, 1514?); 8. Allegorical figure of Love (c. 1520); 9. Allegorical figure of Justice (1515); 10. John preaching in the desert (1514?); 11. John baptising (1517); 12. John made prisoner (1517); 13. Dance of Salome (1522); 14. Death of John; 15. His head brought in on a charger; 16. Allegorical figure of Hope (the last three painted in 1523). — It is interesting to remark in several of these frescoes the influence of *Albert Dürer*. For example, in the Sermon of John, the Pharisee in the long robe and the woman with the child are borrowed from the engravings of the German master.

Proceeding farther to the N.E., we traverse the *Via Salvestrina* to the left, and enter the *Via San Gallo*, No. 74 in which, a corner house, is the **Palazzo Nencini*, formerly the *Palazzo Pandolfini* (Pl. G, H, 2), erected in 1516-20 by *Giov. Franc. da Sangallo*, from the designs of *Raphael*.

A little to the N.W. of the *Piazza San Marco*, at *Via Ventisette Aprile A*, is the little *Cenacolo di Sant' Apollonia* (Pl. G, 3), the refectory of a monastery of that name (founded in 1339), now used as a military store. Since 1890 the *Cenacolo* has contained a small picture-gallery (adm., see p. 437).

In the *ANTE ROOM* are paintings of the 15th cent., chiefly from the studio of *Dom. Ghirlandajo*. — The *MAIN ROOM* contains several works by *Andrea del Castagno*. On three of the walls are frescoes (about 1435?), transferred to canvas and partly retouched (previously in the *Villa Pandolfini* at *Legnaja*), of nine portrait-figures: *Filippo Scolari*, surnamed *Pippo Spano*, i.e. 'Obergespan' or supreme count of *Temesvar*, the conqueror of the Turks; **Farinata degli Uberti*, leader of the *Ghibellines*; *Nic. Acciajuoli*, mentioned on p. 524; the *Cumæan Sibyl*; *Tomyris*; *Dante*; *Petrarch*; and *Boccaccio*. On the wall to the right is an admirably preserved *Fresco of the *Last Supper*, with figures charged with life (a late work of the master; ca. 1450?); above, the *Crucifixion*, with the *Entombment* on the right and the *Resurrection* (beardless Christ) on the left.

The *Via Ventisette Aprile* ends on the N.W. at the large *Piazza dell' Indipendenza* (Pl. F, 2; omn., see p. 434), which is embellished with bronze statues of the statesmen *Bettino Ricasoli* (1809-80), by *Augusto Rivalta*, and *Ubaldo Peruzzi* (1822-91; Sindaco of Florence from 1864 to 1878), by *R. Romanelli*, both erected in 1897.

The *Via della Fortezza* leads hence to the *Viale Filippo Strozzi* (electric tramway No. 1, p. 434), and to the *Fortezza San Giovanni Battista*, now the *Fortezza da Basso* (Pl. E, F, 1), built by Duke Alexander in 1584-85 to overawe the city. — From the E. side of the fort pleasant public gardens extend as far as the picturesque *Via Lungo il Mugnone* (Pl. F, H, 1).

f. From the Piazza del Duomo to San Lorenzo and Santa Maria Novella.

From the entrance of the *Via de' Cerretani*, which leads straight from the Piazza del Duomo (p. 450) to Santa Maria Novella, the Borgo S. Lorenzo runs to the right to the PIAZZA SAN LORENZO (Pl. F, 4). To the left in this square is the church of S. Lorenzo; and at its N. end, near the *Via de' Ginori* (p. 490), is a statue of *Giovanni delle Bande Nere* (p. 442), by Baccio Bandinelli (1540), on a pedestal ('Base di San Lorenzo'), with reliefs referring to Giovanni's victories.

***San Lorenzo** (Pl. E, F, 3, 4), founded and consecrated by St. Ambrose in 394 and restored in the 11th cent., is one of the most ancient churches in Italy. In 1426 the Medici and seven other families began a complete reconstruction of the church on a larger scale from the designs of *Filippo Brunelleschi*, who restored the form of the early-Christian basilica, consisting of a nave and aisles terminated by a transept, the nave being covered with a flat ceiling, and the aisles with groined vaulting. He then added low chapels resembling recesses on each side. Over the columns (14 in number, and two pillars) he replaced the ancient architrave which had been removed in the middle ages, and now support the fine projecting arches. The cupola, which rests upon the cross without the interposition of a drum, was added by Brunelleschi's successor, *Ant. Manetti* (d. 1460). The high-altar was consecrated in 1461. The inner wall of the façade is by *Michael Angelo*, who also added the New Sacristy (p. 500) and the Laurentian Library. His design for the outside of the façade (1516) was unfortunately never executed, but is preserved in the Galleria Buonarroti (p. 480). The completion of the façade is now contemplated.

At the end of the RIGHT AISLE is the Monument of the painter Pietro Benvenuti (d. 1844), said to be by *Thorvaldsen* (?). — Some of the bas-reliefs on the two pulpits are by *Donatello* (late work) and his pupils *Bertoldo* and *Bellano*. — RIGHT TRANSEPT, on the altar, a marble tabernacle by *Desiderio da Settignano*. — A simple inscription beneath the dome, at the foot of the steps leading to the Choir, marks the tomb of Cosimo the Elder, selected by himself, in which he was laid on Aug. 2nd, 1464, according to his own request without any funeral pomp. The slab is a copy of the original by *Verrocchio*. The Signoria honoured Cosimo's memory by passing a decree which gave him the title of 'Pater Patriæ'. Donatello is buried in the same vault. — In the 2nd chapel to the left of the choir, the monument of a Countess Moltke Ferrari-Corbelli, by *Dupré*, 1864. — The square OLD SACRISTY, to the left, built in 1421-28 by *Phi. Brunelleschi*, is one of the earliest achievements of Renaissance architecture. It is covered with a polygonal dome, the projection with the altar having a small flat dome. The admirable plastic decoration (now whitewashed) is by *Donatello*; above the bronze doors, which are adorned with reliefs, are two saints, beneath a frieze of angels' heads; in the lunettes are the Evangelists and on the spandrels are scenes from the life of John the Baptist (all in stucco). *Donatello* also executed the beautiful terracotta bust of St. Lawrence on the entrance-wall. The marble monument of Giovanni d'Averardo de' Medici and Piccarda Bueri, the parents of Cosimo, beneath the table in the centre, are by *Buggiame* (1429). Beside the entrance is the simple and

tasteful monument of Piero de' Medici (father of Lorenzo il Magnifico) and his brother Giovanni, by *Andrea Verrocchio* (1473). In the small chamber, to the left, is a fountain also by *Verrocchio*. — In the 2nd chapel (*Capp. Martelli*) are a Monument to Donatello, by *R. Romanelli* (1896), and an Annunciation, by *Fra Filippo Lippi*. — In the LEFT AISLE is the Martyrdom of St. Lawrence, a large fresco by *Angelo Bronzino*. Adjacent is a beautiful cantoria by *Donatello*. — The adjoining door leads to the cloisters and the library (see below).

The CLOISTERS, immediately adjoining the church, with double arcades attributed to *Brunelleschi*, form a striking reminiscence of the great period of the Medici. Immediately to the right is a statue of Paolo Giovio (1483-1555), the historian, by *Francesco da Sangallo* (1560).

A staircase, beginning in the passage to the right of the entrance to the church, ascends to the upper story of the cloisters and to the **Biblioteca Laurenziana** (Pl. E, F, 4; adm., see p. 437; gratuities forbidden), a library founded by Cosimo the Elder in 1444, and gradually enlarged by the Medici. Its chief treasure consists of about 10,000 MSS. of Greek and Latin classical authors, many of which are extremely valuable. The building was begun in 1523-6 from the design of *Michael Angelo*, the portico was built by him (very effective in spite of several eccentricities, such as the columns inserted in the walls, with massive volutes below), and the staircase (which was also designed by *Michael Angelo*) was completed in 1558-71 by *Vasari*; the rotunda containing the Bibl. Delciiana, was erected in 1841, from *Poccianti's* design.

The wooden ceiling of the Library was executed by *G. B. del Tasso* and *Carota*, from *Michael Angelo's* designs (after 1529?). The last also furnished the design for the 88 'plutei' to which the MSS. are attached. Among these are a number of codices of rare value: Virgil of the 4th or 5th cent.; Pliny of the 10th or 11th cent. (from the Ashburnham Collection); Tacitus, two MSS. of the 10th and 11th cent., the older brought from Germany, and the sole copy containing the first five books of the Annals. The Pandects, of the 8th or 7th cent., said to have been carried off from Amalfi by the Pisans in 1136, the oldest existing MS. of this collection, on which the study of Roman Law almost entirely hinges. Most important MS. of *Æschylus*, and best MS. of Cicero's *Epistolæ ad Familiæres*. Petrarch's *Canzone*, with portraits of Petrarch and Laura. MSS. of Dante, including a sumptuous codex of the end of the 14th century. Letters of Dante. Decamerone of Boccaccio. MSS. of Alfieri (p. 49). Document of the Council of Florence, 1439; Codex Amiatinus; Syrian gospels, with miniatures of the 6th cent.; maps of Ptolemy. Catalogues by Asseman (Oriental MSS.) and Bandini, continued by Del Furia.

To San Lorenzo belong also the New Sacristy and the Chapel of the Princes, the entrance to which, however, is now in the PIAZZA MADONNA (Pl. E, 3; adm., see p. 437), at the back of the church. From the vestibule we ascend a flight of steps to the left, and reach first the chapel of the princes, and then the new sacristy (on the left).

The CHAPEL OF THE PRINCES (*Cappella dei Principi*), the burial chapel of the grand-dukes of the Medici family, was constructed after 1604 by *Matteo Nigetti*, from the designs of *Giovanni de' Medici*.

It is octagonal in form, covered by a dome, and gorgeously decorated with marble and valuable mosaics in stone. The paintings in the dome

(Creation, Fall, Death of Abel, Sacrifice of Noah, Nativity, Death and Resurrection, Last Judgment) are by *Pietro Benvenuti* (1828-38). In six niches below are the granite sarcophagi of the princes, some of them with gilded bronze statues, from Cosimo I. (d. 1576) to Cosimo III. (d. 1723; comp. p. 399). On the coping round the chapel are placed the armorial bearings of 16 Tuscan towns in exquisite stone-mosaic. A new floor was begun in 1888. — A sum of 22 million lire (about 880,000*l.*) was expended by the Medici family on the construction and decoration of this chapel.

The ****New Sacristy** (*Sagrestia Nuova*; admission, see p. 437; 50 c.), built by *Michael Angelo* for Cardinal Giulio de' Medici (who became Pope Clement VII. in 1523) in 1520-24, as a mausoleum for the house of the Medici, is a simple quadrangular edifice surmounted by a dome and articulated by pilasters, canopies, and recesses. In form it corresponds with the old sacristy by Brunelleschi. The sculptures with which it was to have been filled (monuments to Lorenzo the Magnificent and his brother Giuliano, Popes Leo X. and Clement VII., and to the younger Giuliano and Lorenzo de' Medici) have been confined to the monuments of the two last-named, *Giuliano de' Medici* (d. 1516), created Duc de Nemours by the King of France, and *Lorenzo de' Medici* (d. 1519), who became Duke of Urbino under Leo X. The great master worked at his task full of bitter feelings at the abolition of the republic by Alessandro de' Medici, and in 1534 left it unfinished, as he feared the tyrant's hate after the death of the Pope. In spite of these unfavourable circumstances Michael Angelo has here produced a congruous whole of the greatest beauty. Architecture and sculpture are as harmonious as if the master had modelled sarcophagi and statues, cornices and niches, doors and windows out of one and the same clay.

On the right is the ***MONUMENT OF GIULIANO DE' MEDICI**, who is represented as General of the Church, holding the commander's baton in his hand. Full of proud confidence and energy he gazes before him, ready to start up at the approach of danger. Below is the sarcophagus, containing the remains of the deceased and adorned by the ***Statues of Day and Night**, the latter especially admired. A contemporary poet, Giovanni Battista Strozzi, wrote upon it the lines:

<i>La Notte, che tu vedi in sì dolci atti</i>	'Tis Night, in deepest slumber; all can see
<i>Dormire, fu da un Angelo scolpita</i>	She sleeps (for Angelo divine did give
<i>In questo sasso, e perchè dorme ha</i>	This stone a soul), and, since she
<i>vita;</i>	sleeps, must live.
<i>Destala, se no'l credi, e parlerattì.</i>	You doubt it? Wake her, she will speak to thee.
Michael Angelo, in allusion to the suppression of political liberty (see above), answered:	
<i>Grato m' è'l sonno e più l'esser di</i>	Ah! glad am I to sleep in stone,
<i>sasso;</i>	while woe
<i>Mentre che'l danno e la vergogna dura</i>	And dire disgrace rage unreprieved
<i>Non veder, non sentir m' è gran ven-</i>	near —
<i>tura;</i>	A happy chance to neither see nor
<i>Però non mi destar; deh! parla basso!</i>	hear. So wake me not! When passing, whisper low.

Comp. Swinburne's fine sonnet 'In San Lorenzo', beginning 'Is thine hour come to wake, O slumbering Night?'

Opposite is the *MONUMENT OF LORENZO DE' MEDICI, who in contrast to Giuliano is represented in profound meditation (hence called *il pensiero*); below it his sarcophagus, which contains also the body of Duke Alessandro, assassinated in 1537, with *Statues of Evening and Dawn (*Crepusculo e Aurora*). The original significance which Michael Angelo meant to convey before the siege of Florence by the allegorical figures is somewhat obscure and artificial. The periods of the day represent as it were the various members of the universe, which are sunk in grief at the death of the heroes. The statues are not portraits, but ideal forms, in which are reflected the two chief sides of a heroic nature, — self-devoted absorption in noble designs, and confident energy. It is certain that sorrow at the fate of his country, scourged by pestilence and war, which delayed the completion of the statues, exercised a great influence on the master's chisel, though the theory that Michael Angelo was from the beginning bent upon producing a purely political monument cannot stand the test.

The remaining statues in the chapel, an unfinished Madonna, by *Michael Angelo*, and the two patron saints of the Medici, St. Damjanus (l.) by *Raffaello da Montelupo*, and St. Cosmas (r.) by *Fra Giovanni Angiolo da Montorsoli* (who also assisted Michael Angelo in 1533 on the statue of Giuliano), were originally intended for the mausoleum of Lorenzo the Magnificent and his brother Giuliano. These two members of the Medici family are buried beneath the figure of the Madonna, in coffins renewed in 1895.

The Via de' Conti and the Via della Forca (Pl. E, 4) lead to the S. from the Piazza Madonna (p. 499) to the Via de' Cerretani (p. 498) and the Piazza del Duomo. In the Via Zanetti (No. 8) stands the **Palazzo Martelli**. On the first floor, above the staircase, is a family coat-of-arms by *Donatello*. The small picture-gallery (no adm.) contains marble statues of David (unfinished) and John the Baptist by *Donatello*, a bust of a child by *Ant. Rossellino*, and also several good paintings, among them the Conspiracy of Catiline by *Salvator Rosa* (No. 2; replica of the painting mentioned at p. 515) and a portrait of a woman by *Paolo Veronese* (42). — On the house opposite is a relief of the Madonna by *Mino da Fiesole*.

In the Via Faenza, to the N. of the Piazza Madonna, stands (left) the Gothic church of *San Jacopo in Campo Corbolini* (Pl. E, 3; closed), founded in 1206, with a colonnaded fore-court and funeral monuments of the 13th and 14th centuries. Farther on to the right, between Nos. 88 and 89, is the former refectory of the convent of *Sant' Onofrio* (Pl. E, 2), with the so-called *Cenacolo di Fuligno*, a large fresco of the Last Supper, by a pupil of *Perugino* (1506), and some unimportant paintings from the Galleria Feroni (adm., see p. 437).

In the Via Nazionale (Pl. E, F, 2, 3), opposite the beginning of the Via dell' Ariento, is a large group of the Madonna and saints, by *Giovanni della Robbia* (1522). — The *Mercato Centrale* (Pl. E, F, 3), a market for provisions (vettovaglie), in the Via dell' Ariento, was designed by *Giul. Mengoni* (p. 120).

From the W. side of the Piazza Madonna the Via del Giglio (Pl. E, 3, 4) leads to the Piazza di S. Maria Novella.

The PIAZZA DI SANTA MARIA NOVELLA (Pl. D, 3, 4) was the frequent scene of festivals and games in former times. The *Palio dei Cochi*, the chief of these, instituted in the reign of Cosimo I. in 1563, took place on the eve of the festival of St. John, and consisted of a race of four four-horse chariots. Two obelisks of marble of 1608, standing on brazen tortoises, perhaps by *Giov. da Bologna*, served

as goals. — On the LOGGIA DI SAN PAOLO, an arcade opposite the church, erected in 1489-96, is a good terracotta-relief by *Andrea della Robbia*, representing the meeting of St. Francis and St. Dominic. — The canopy at the corner of the Via della Scala (p. 504) is by *Franc. Fiorentino*, a pupil of Lorenzo Monaco (15th cent.).

The church of **Santa Maria Novella* (Pl. D, 3), begun in 1278 on the site of an earlier edifice, from designs by the Dominican monks *Fra Sisto* and *Fra Ristoro*, and completed in the interior after 1350 by *Fra Jac. Talenti*, is 'perhaps the purest and most elegant example of Tuscan Gothic'. In 1456-70 it was furnished with a beautiful marble façade (begun in the lower, Gothic portion as early as about 1350) and a fine portal, executed by *Giov. Bertini* from the designs of *Leon Battista Alberti*, who first employed volutes here to connect the nave and aisles. A quadrant and two concentric meridians on the right and left were constructed by *P. Ignazio Danti* in 1572. — The pointed arcades ('avelli' i.e. vaults) of black and white marble, which adjoin the church on the E., were originally constructed in the 14th cent., and were restored in 1870; they were used as tombs for the nobility. The best view of the mediæval building, with its tasteful campanile (restored in 1895), is obtained from the N.E. side.

The spacious Interior, in the form of a vaulted Gothic basilica, consists of nave and aisles resting on 12 alternately thin and thick piers. It is 325 ft. long and 98 ft. wide; the transept is 202 ft. in length. The unequal distances between the pillars, varying from 87 ft. to 49 ft., are an unexplained peculiarity. (The visitor is warned not to overlook the two steps halfway up the church.)

NAVE. On the entrance-wall, to the left of the central door, the 'Trinity with the Virgin and St. John and two donors, in fresco (much injured), one of the best works of *Masaccio*; on the right, Annunciation, fresco of the 14th century. Over the door, a crucifix in the style of *Giotto*. — The altar-pieces are by *Vasari* (4th altar on the left, Resurrection), *Jac. Ligazzi*, etc. — In the RIGHT TRANSEPT, to the right, monument of Bishop Allotti (d. 1336) by *Tino di Camaino*; farther on, the Gothic monument of the Patriarch Joseph of Constantinople (d. 1440), who died while attending the Great Council of 1439 (p. 441). Above the monument is a Madonna by *Nino Pisano*. — We now ascend the steps to the CAPPELLA RUCELLAI, which contains a large Madonna with angels, by *Cimabue* (?). This is the picture which, according to *Vasari* was borne in solemn procession from the painter's studio to the church (ca. 1280), 'followed by the whole population, and with such triumph and rejoicings that the quarter where the painter dwelt obtained the name, which it has ever since retained, of Borgo Allegri' (*Lindsay's* 'Christian Art'). In this chapel are also the monument of Beata Villana by *Bernardo Rossellino* (1451) and a Martyrdom of St. Catharine by *Bugiardini* (partly copied from a drawing by *Michael Angelo*). — To the right of the choir is the CHAPEL OF FILIPPO SNOZZI, with his 'Monument by *Ben. da Majano* (1491), and frescoes by *Filippino Lippi* (1502): on the left, St. John resuscitating Drusiana, and Martyrdom of St. John in a caldron of boiling oil; on the right, St. Philip exorcising a dragon; above is a fine stained-glass window after a cartoon by *Filippino*.

The CHORUS contains 'Frescoes by *Domenico Ghirlandajo*, which form that master's most popular work, and are also the finest specimens of Florentine art before Leon. da Vinci, *Michael Angelo*, and *Raphael*. According to the inscription they were painted 'anno 1480, quo pulcherrima civitas opibus victoris artibus, ædificisque nobilibus copia salubritate pace peruebatur'. On the upper part of the wall of the altar is a Coronation of

the Madonna; adjoining the windows are SS. Francis and Peter the Martyr, the Annunciation, and John the Baptist, and below all these, Giovanni Tornabuoni and Francesca Pitti (p. 475), his wife, at whose expense these works were executed. — On the left wall, in seven sections, is represented the life of Mary: Expulsion of Joachim from the Temple, Nativity of Mary (the architecture of the interior beautifully enriched), Visit to the Temple, Her Nuptials, Adoration of the Magi, Massacre of the Innocents, and Her Death and Assumption. — The right wall is devoted to the life of John the Baptist. The first scene, Zacharias in the Temple, is celebrated for the number of portraits which are introduced in a remarkably easy and lifelike manner. The figures below to the left are said to be portraits of Cristoforo Landini, Angelo Poliziano, and Marsilio Ficino, distinguished scholars and humanists. The other scenes are the Visitation, Nativity of John, the Naming of the child, the Baptist preaching repentance (in which the master shows his art in grouping and individualising the figures), Baptism of Christ, and Dancing of the Daughter of Herodias. Several of these works are defaced almost beyond recognition. — The stained glass (1492) was executed by *Alessandro Fiorentino*. — The choir-stalls are by *Baccio d'Agnolo*, restored by *Vasari*. At the back of the altar is a "Brass to the memory of Lionardo Dati (d. 1424) by *Lor. Ghiberti*.

The CHAPEL to the left of the choir, by *Giuliano da Sangallo*, contains the celebrated wooden "Crucifix of *Brunelleschi*, which gave rise to the rivalry between him and his friend Donatello (p. 480). — The following GADDI CHAPEL, by *G. A. Dosio*, is adorned with bas-reliefs by *Giov. dall'Opera*.

LEFT TRANSEPT. The STROZZI CHAPEL, to which steps ascend, contains celebrated "Frescoes with numerous figures, of the *School of Giotto*: opposite the entrance, the Last Judgment (figure of Dante praying, among the elect, to the left in the top row); (l.) Paradise, over the figures in which broods a truly celestial repose, by *Andrea Orcagna*; Hell (r.) according to Dante, by *Andrea's brother Bernardo*; altar-piece, Christ with SS. Thomas Aquinas and Peter, completed in 1357, by *Andrea*. — The next door, in the corner, leads to the SACRISTY, the most interesting object in which is a fountain by *Giov. della Robbia* (1497), a magnificent work of its kind. In the 1st case on the left are some fine Spanish vestments of the 14th century.

A door to the right of the steps to the Strozzi Chapel (opened by the sacristan; 30-50 c.) admits to the so-called *Sepolceto*, or burial vault, with an open colonnade and frescoes of the 14th century. To the left we enter the Ancient Cloisters, called *Il Chiostro Verde*, restored in 1886. The E. wall is adorned with old and much injured frescoes in terra verde (different shades of green). Those in the three first lunettes, representing the Creation, the Expulsion from Paradise, Cain and Abel, and the Building of the Ark, are by followers of *Giotto* (?). The Deluge, in which the artist has depicted with great power the helplessness of man in presence of the fury of the elements, in the fourth lunette, and the Offering and Drunkenness of Noah, are by *Paolo Uccello* (about 1446). — To the right (N.) in the cloisters is the "Cappella degli Spagnuoli (best light, 10-12), formerly the chapter-house, and bearing its present name because assigned to the Spanish residents of Florence in 1668. It was built about 1365 and restored in 1895. The frescoes (restored) of *Giotto's School* are attributed by *Vasari* to *Taddeo Gaddi* and *Simone Martini* (?) but by more modern critics to *Andrea da Firenze*. Most of them are merely second-rate works, though interesting to the student of art. Their subjects follow the doctrines of Thomas Aquinas, the great Dominican saint. On the wall of the altar is a large and crowded painting of the Crucifixion, and below it, to the left, Bearing of the Cross, to the right, Christ in Hades; on the ceiling, the Resurrection, Ascension, Descent of the Holy Ghost, Christ and Peter on the water. On the E. side (r.) the Church Militant and Triumphant, suggested by Thomas Aquinas's commentary on the Song of Solomon: beneath, to the left, in front of the cathedral of Florence (an ideal representation of the then unfinished building), appear the pope with his flock and the members of the church, and the emperor with the representatives of secular power; to the right, the heretics are represented as wolves hunted by the Dominicans in the form of black and white dogs ('Domini canes'), also their conversion;

above, the joy of the blessed and admission to heaven; at the top, Christ in glory surrounded by angels. — On the W. side (1.), Triumph of Thomas Aquinas, surrounded by angels, prophets, and saints, in his hand an open book; at his feet the discomfited heretics Arius, Sabellius, and Averrhoes. Below, 28 figures representing arts and sciences approved by the church. On the wall of the door, Histories of St. Dominic and St. Peter Martyr. Mr. Ruskin devotes Nos. IV and V of the 'Mornings in Florence' to the frescoes in this chapel. — The GREAT CLOISTERS, the largest at Florence, with frescoes by *Cigoli*, *Al. Allori*, *Santi di Tito*, *Poccetti*, and others, are adjacent to the above. — The three smaller courts date from different parts of the 15th century. — Opposite the above-mentioned Sepulchreto, adjoining the tomb of the Marchesa Ridolfo, are two small frescoes by *Giotto*, representing the Meeting of SS. Joachim and Anna at the Golden Gate and the Birth of the Virgin (see No. II of the 'Mornings in Florence').

The *Farmacia di Santa Maria Novella* (Pl. D, 3), or laboratory of the monastery (entrance by the large door in the Via della Scala, No. 12; attendant 50 c.), contains in a former chapel frescoes (retouched) of the 14th cent. (the Passion), by *Spinello Aretino*. The *Spezeria* is celebrated for the perfumes and liqueurs prepared in it, especially 'Alkermes', a specialty of Florence, flavoured with cinnamon and cloves.

Farther on in the Via della Scala (No. 89) is the *Palazzo Ridolfi* (formerly *Pal. Strozzi*; Pl. C, 2). The adjoining garden, the *Orti Oricellari*, was the seat of the Platonic Academy (p. 443) from 1498 to 1522, and afterwards belonged to Bianca Cappello, wife of Grand-Duke Francis I. (p. 508). It contains a colossal figure of Polyphemus by *Novelli*, and other sculptures.

In the Via di Palazzuolo is the church of SAN FRANCESCO DE' VANCHETONI (Pl. D, 3), with two beautiful busts of children, by *Ant. Rossellino* and *Desiderio da Settignano*. Key at the neighbouring shop, No. 13 (fee 30 c.).

g. From the Piazza Vittorio Emanuele to the Piazza Santa Trinità and the Lungarno Amerigo Vespucci.

The new PIAZZA VITTORIO EMANUELE (Pl. E, 4, 5) now forms the focus of the *Centro* (p. 445) and is especially animated in the evening. It occupies part of the site of the Roman Forum, which afterwards became the market-place. In the middle, facing the Via degli Speziali (p. 450), rises a bronze equestrian *Statue of Victor Emanuel II.*, by *Emilio Zocchi* (1890). — On the W. side of the piazza is a portico with an imposing arch forming the entrance to the VIA DEGLI STROZZI (Pl. E, 4).

To the left, in the narrow Piazza Strozzi, rises the handsome —

**Palazzo Strozzi* (Pl. D, E, 4), begun in 1489, perhaps by *Benedetto da Majano* (d. 1497), for Filippo Strozzi, the celebrated adversary of the Medici (comp. p. 428), continued by *Cronaca* (d. 1508), but not reaching its present state of completion till 1533. It presents an example of the Florentine palatial style in its most perfect development. It possesses three imposing façades, constructed of regular courses of heavy rustica-work, with narrow intervening

cornices, immediately above which are the handsome windows, with their columnar mullions. The celebrated top cornice (unfinished), by *Cronaca*, is an enlarged copy from an antique Roman fragment. The *fanali* or corner-lanterns (by *Caparra*), the link-holders, and the rings are among the finest specimens of Italian iron-work of the period. The court, added by *Cronaca*, is also impressive.

Nearly opposite, on the E. side of the piazza, is the *Palazzo Strozzi* (Pl. E, 5), a smaller building in a similar style, with a fine court, ascribed to Giuliano da Majano (ca. 1460). Farther on the street reaches the Piazza Vitt. Emanuele (p. 504).

The back of the Pal. Strozzi abuts on the VIA TORNABUONI (Pl. D, 4, 5), the most fashionable street in Florence, with handsome palazzi and fine shops. On the right (No. 20), is the *Palazzo Corsi-Salviati* (Pl. D, E, 4), formerly *Tornabuoni*, originally by *Michelozzo*, but remodelled in 1867. No. 19, on the left, is the fine *Palazzo Larderel* (Pl. D, 4), formerly *Giacomini*, in the developed Renaissance style, by *Giov. Ant. Dosio* (1568-80). No. 3, also on the left, facing the Piazza Antinori (Pl. E, 4), is the *Palazzo Antinori* (Pl. E, 4), with its elegant early-Renaissance façade, said to have been built by *Giuliano da Sangallo*. — Opposite is the church of *Santi Michele e Gaetano*, rebuilt by Matteo Nigetti in 1604-48. Adjacent, to the left, is the *Cappella San Gaetano* (sacristan in the lane to the left), containing a relief of the Madonna by *Andrea della Robbia*.

Two streets lead to the W. from the Pal. Strozzi: the Via della Vigna Nuova, to the left, and the Via della Spada, to the right. In the former (No. 20) is the **Palazzo Rucellai* (Pl. D, 4), erected in 1446-51 by *Bern. Rossellino* from a design by *Leon Battista Alberti*, who for the first time here employed a combination of rustica and pilasters. Opposite is a loggia of 1468, now built up. — In the Via della Spada are the former church of *San Pancrazio* (now a cigar-factory), in the Piazza S. Pancrazio, and the *Cappella de' Rucellai* (key kept by the porter of the Pal. Rucellai; fee 1/2 fr.). The chapel contains an ideal imitation in marble of the Holy Sepulchre at Jerusalem, a charming early-Renaissance structure, also by *Alberti* (1467). — The continuation of the Via della Spada, *Via di Palazzuolo*, see p. 504.

The Via Tornabuoni ends on the S. in the long PIAZZA SANTA TRINITÀ (Pl. D, 5). The N. end of the square is adorned with a *Granite Column* from the Baths of Caracalla at Rome, erected here in 1563, and furnished in 1570 with an inscription in honour of Cosimo I., who had just been made grand-duke by the pope. On the summit is placed a statue of Justice in porphyry, by *Fr. Tadda*, added in 1581. The figure was afterwards considered too slender, and consequently draped with a robe of bronze.

The church of **Santa Trinità* (Pl. D, 5; pronounced *Trinità* by the Florentines), one of the oldest buildings in the city, was in the

possession of the monks of Vallombrosa (p. 531) from the end of the 11th cent. onwards. In the 13-15th cent. it was renewed in the Gothic style from plans ascribed to *Niccolò Pisano* (?), but it was modernized by *Buontalenti* in 1593 and furnished with its present façade.

The Interior, restored since 1884 in the style of the 14th cent., consists of nave and aisles with transept, and is flanked with chapels at the sides and adjoining the high-altar. — **RIGHT AISLE.** 4th Chapel (generally closed): Frescoes by *Lorenzo Monaco*; Annunciation, altar-piece, by the same. 5th Chapel: Fine marble altar by *Benedetto da Rovezzano* (1552). — **LEFT AISLE.** 3rd Chapel: Tomb of *Giuliano Davanzati* (d. 1444), in the style of an early-Christian sarcophagus. 5th Chapel: Wooden statue of the Magdalen, by *Desiderio da Settignano* (completed by *Benedetto da Majano*).

CHOIR WALL. The 2nd Chapel to the left contains the fine *Monument of *Benozzo Federighi*, Bishop of Fiesole (d. 1450), by *Luca della Robbia*, completed in 1457 (formerly in San Pancrazio). The recumbent figure of the deceased and the border of painted and gilded garlands of fruit are especially admired. — In the spandrels of the CHOIR are four frescoes of the Patriarchs by *Alessio Baldovinetti*. — The CAPELLA DE' SASSETTI, the second on the right from the high-altar, is adorned with *Frescoes (some much injured) from the life of St. Francis by *Dom. Ghirlandajo*, dating from 1485, and presents a model of consistent ornamentation. The frescoes are in double rows. We begin with the upper row, to the left: 1. St. Francis banished from his father's house; 2. Pope Honorius confirms the rules of the order; 3. St. Francis in presence of the Sultan. On the right: 1. St. Francis receiving the stigmata; 2. Resuscitation of a child of the Spini family; 3. Interment of the saint. The donors near the altar and the sibyls on the ceiling are also by *Ghirlandajo*. The altar-piece (Adoration of the Child) is a modern copy of *Ghirlandajo*. At each side are handsome tombs of the Sasseti by *Giul. da Sangallo*. — In the Sacristy, formerly the Chapel of the Strozzi, is a monument of *Onofrio Strozzi*, father of *Palla Struzzi*, by *Piero di Nicc. Lambertini* (1417).

Opposite the church, at the corner of the Borgo Santi Apostoli (p. 448), rises the *Palazzo Bartolini-Salimbeni* (now Hôtel du Nord), a late-Renaissance building by *Baccio d'Agnolo* (1520). — Also to the left, near the Arno, is the imposing *Palazzo Spini* (Pl. D, 5), now usually called the *Pal. Ferroni*, dating from the beginning of the 14th cent., and still retaining the aspect of a mediæval stronghold. It was restored in 1874 and is the headquarters of the 'Circolo Filologico' (p. 435) and of the Florence Section of the Italian Alpine Club. — *Ponte S. Trinità*, see p. 508.

Proceeding along the bank of the Arno from the S. side of the Piazza S. Trinità by the pretty LUNGARNO CORSINI (Pl. D, 5, 4), we pass on the right (No. 2) the *Palazzo Masetti*, formerly *Fontebuoni*, where the dramatist Alfieri resided and died (Oct. 9th, 1803). — No. 10 in the same street is the *Palazzo Corsini* (Pl. D, 4), remodelled by *Pier Francesco Silvani*, with a magnificent staircase by *Ant. Ferri* (1695). It contains a valuable *Picture Gallery* (adm., see p. 437; entrance at the back of the court, to the right, fee 1/2 fr.; lists of the pictures furnished).

ARTS-ROOM: Two pictures in grisaille (Life of John the Baptist) by *Andrea del Sarto* (?). — **I. ROOM:** 7. *Dosso Dosso* (?), Nymph and Satyr (original in the Pitti Gallery, p. 514); 15. *Luca Giordano*, Venus healing the wounds of *Æneas*; 21, 22. *Sustermans*, Ferdinand II. da Medici, Unknown portrait. — **II. ROOM:** *Battle-pieces by *Borgognone* (47, 54) and *Salvator*

Rosa (49, 51, 74, 76, 82, 84); sea-pieces by *Salv. Rosa* (55, 68). — On the side next the Arno, III. Room: 85. *Carlo Dolci*, Madonna (in crayons); 202. *Tintoretto* (?), Portrait; 105. *Giulio Romano*, Copy of Raphael's Violinist (1518?); 121. Madonna and Child, after a lost fresco by *A. del Sarto*; 122. Copy of *Titian's* Madonna in the Hof-Museum at Vienna; 128. *Rambrandt*, His own portrait as an old man (copy). — IV. Room: over the door, 180. *Artemisia Gentileschi*, Judith (comp. p. 517); 167. *School of Botticelli*, Madonna, with angels; 162. *Filippino Lippi*, Madonna; 157. *Luca Signorelli*, Madonna and St. Jerome and Bernard; 154. *Crist. Allori*, Judith (copy?); 148. Alleged cartoon for Raphael's portrait of Julius II. (not genuine). — V. Room: 200. *Raffaellino del Garbo*, Madonna with saints and angels (1502). — VI. Room: 179. *Carlo Dolci*, Poetry; 241. *Andrea del Sarto* (? more probably *Franciabigio*), Apollo and Daphne; 236. *Salvator Rosa*, Landscape; 232. *Guido Reni*, Lucrèce; opposite, 210. *Botticelli* (?), A goldsmith; 209. *Memling*, Portrait. — VII. and VIII. Rooms (dark). The former contains copies from *Salvator Rosa*. — IX. Room: 270. *Guido Reni*, Pinabello and Bradamante. — X. Room: 282. View of the Piazza della Signoria of 1498, with the burning of Savonarola. — Recrossing Room III, we enter the XI. Room: nothing important. — In a cabinet to the right (XII). 488. *Seb. del Piombo*, Pope Clement VII. (unfinished).

The Lungarno Corsini ends at the PIAZZA DEL PONTE ALLA CARRAJA (Pl. C, D, 4), whence the bridge mentioned at p. 445 spans the Arno, and the *Via de' Fossi*, with its numerous shops, branches off on the N.E. to the Piazza Santa Maria Novella (p. 501). Opposite the bridge is a marble statue of *Gondont*, the poet (1879), by Ulisse Cambi (1873).

The continuation of the Lungarno is known as the LUNGARNO AMERIGO VESPUCCI after *Amerigo Vespucci* (1451-1512; see below), the navigator, a native of this neighbourhood who gave his name to America. — Near the beginning of the Lungarno Amerigo Vespucci expands the PIAZZA MANIN (Pl. C, 4), bounded on the N.E. by the *Borgo Ognissanti*, which runs parallel with the Lungarno, with a bronze *Statue of Daniele Manin* (p. 267) by Urbano Nono (1890).

The suppressed Minorite monastery of *Ognissanti* (now barracks) on the E. side of the piazza was occupied from 1256 by members of the Lombard order of Humiliati, who did much to improve the woollen-manufacture. Beside it is the church of *San Salvatore d'Ognissanti* (Pl. C, 3), erected in 1554, remodelled in 1627, the façade by *Matteo Nigetti* (restored in 1882), with lunette by *Giov. della Robbia*, representing the Coronation of Mary.

The INTERIOR consists of a nave and transept with flat ceiling. By the 2nd altar to the right, Descent from the Cross and Madonna della Misericordia, two frescoes by *Dom. Ghirlandajo* (1480), with several portraits of the Vespucci family. On the wall to the left are the arms of the family, and on a slab in the pavement in front is the inscription: 'Amerigo Vespuccio posteris suis 1471'. Between the 3rd and 4th altars are frescoes on both sides: on the right St. Augustine, by *S. Botticelli*, on the left, St. Jerome, by *Domenico Ghirlandajo*. A chapel in the left transept, approached by steps, contains a crucifix by *Giotto*. Opposite is the entrance to the sacristy, which contains a fresco of the Crucified, with angels, monks, and saints, of the school of *Giotto*. — Adjacent is the entrance to the Cloisters, in the style of *Michelozzo*, adorned with frescoes by *Giovanni da San Giovanni*, *Ligossi*, and others. — The old Refectory (adm., see p. 487), in the N.E. angle, contains a large fresco of the 'Last Supper, by *Dom. Ghirlandajo* (1480) and a charming ciborium (over the entrance) by *Agostino di Duccio*.

Farther on is a bronze *Statue of Garibaldi* (Pl. B, 3), by Zocchi (1890). — The Lungarno Amerigo Vespucci ends at the *Piazza degli Zuavi* (Pl. A, B, 1, 2), at the entrance to the *Cascine* (p. 524).

h. Districts of the City on the left bank of the Arno. Pitti Palace.

About one-fourth part of the city lies on the left bank:

We cross the *Ponte Santa Trinità* (Pl. D, 5; pp. 445, 508), adorned with allegorical statues of the seasons, and proceed in a straight direction to the *VIA MAGGIO* (Pl. C, 5, 6), No. 26 in which is the house of *Bianca Cappello* (d. 1587), wife of Grand-Duke Francis I., and well known for the romantic vicissitudes of her history, erected in 1566.

The *Pal. Rinuccini* (Pl. C, 5), in the *Via Santo Spirito*, the first side-street to the right, contains a collection of Roman inscriptions. In the *Borgo San Jacopo*, the first side-street to the left, is the small church of *San Jacopo Soprarno* (Pl. D, 5), with a Tuscan-Romanesque vestibule of the 11th cent., brought hither from the convent-church of *San Donato* in Scopeto.

We next follow the second side-street (*Via Michelozzi*) to the right and reach the quiet *PIAZZA SANTO SPIRITO* (Pl. C, 5, 6), which is laid out in gardens. Immediately to the right is the convent-church of the —

**Santo Spirito* (Pl. C, 5), a basilica in the form of a Latin cross, covered with a dome, and containing 38 chapels. It was begun about 1436, on the site of a Romanesque building, from a design by *Filippo Brunelleschi*, and was completed in 1482, with numerous modifications, by *Ant. Manetti*, *Salvi d'Andrea*, and others. The noble proportions of the interior, which is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. The nave has a flat roof, while the aisles are vaulted. 'This church, taking it all in all, is internally as successful an adaptation of the basilican type as its age presents' (*Fergusson*). — The campanile, erected by *Baccio d'Agnolo* was restored in 1896.

Over the entrance is a good stained-glass window of the 15th century. — **RIGHT AISLE.** 2nd altar: *Pietà*, a group in marble, after Michael Angelo (original in St. Peter's at Rome), by *Nanni di Baccio Bigio* (1549). 7th altar: Archangel Raphael with Tobias, group by *Giov. Baratta*. — **RIGHT TRANSPT.** 3rd altar: *Madonna* by *Donatello* (covered). 5th altar: **Madonna* with saints, by *Filippino Lippi*. 6th altar: *Madonna* appearing to St. Bernard, an early copy from *Perugino* (original at Munich). 7th altar (right wall): Marble sarcophagus of *Neri Capponi* (d. 1457), with his portrait in relief, from the studio of the brothers *Rossellino*. — The **CHOIR** has a screen of marble and bronze; high-altar with canopy and statues by *Giov. Caccini*, about 1600. At the back of the choir, 5th altar, The adulteress before Christ by *Alessandro Allori*. — **LEFT TRANSPT.** 1st altar, *Madonna* with saints, by *Cosimo Rosselli*; 4th altar (del Sacramento), sculptured in marble by *Andrea Sansovino* (youthful work); 7th altar, *Madonna* with four saints, copy by *Raffaello Carli* (1506). — In the **LEFT AISLE** is the entrance to the ***SACRISTY**, a graceful octagonal structure, with four corner-niches, erected by *Giul. da Sangallo* and *Oronace* in 1488-92 behind a finely-vaulted portico, the ceiling of which is by *A. Sansovino*. — Farther on in the church, beside the 2nd altar from the entrance, statue of Christ, a copy from Michael Angelo (in *Santa Maria sopra Minerva* at Rome), by *T. Landini*.

The FIRST CLOISTERS were erected by *Alfonso Parigi* (entrance by the sacristy, see p. 508). — The SECOND CLOISTERS are by *Ammanati* (1564), the paintings by *Posselti*. — The monastery is now in part a barrack, in part still occupied by monks.

At the S. angle of the piazza rises the handsome **Palazzo Guadagni**, now *Dufour-Berte* (Pl. C, 6), an early-Renaissance edifice by *Cronaca* (15th cent.), with a loggia in the upper story and a flat wooden roof. The *Via Mazzetta* leads hence to the left to the church of *San Felice* (p. 519) and the *Casa Guidi* (p. 519) and to the *Palazzo Pitti* (p. 510). We, however, follow, in the meantime, the *Via Sant' Agostino*, to the right, to the **PIAZZA DEL CARMINE** (Pl. B, 4, 5), in which rises the church of —

Santa Maria del Carmine (Pl. B, 5), formerly belonging to the adjoining Carmelite monastery, consecrated in 1422, burned down in 1771, and re-erected within the following ten years. Among the parts which escaped destruction is the *Brancacci Chapel* in the right transept, embellished after 1423 (?) by *Masaccio*, probably with the assistance of *Masolino*, with celebrated *Frescoes from the traditions regarding the Apostles, especially St. Peter, to which *Filippino Lippi* added others about 1484. These frescoes became of the highest importance in the education of succeeding artists (comp. p. 11; best light about 4 p.m.).

They represent: on the piers of the ENTRANCE, above, on the right the Fall (*Masolino?*), on the left the *Expulsion from Paradise (*Masaccio*), imitated by Raphael in the Logge of the Vatican. LEFT WALL: above, *Peter taking the piece of money from the fish's mouth, a masterpiece of composition (*Masaccio*); below, SS. Peter and Paul resuscitating a dead youth on the challenge of Simon Magus, and Peter enthroned, with numerous portraits of painters and others (by *Filippino Lippi*). WALL OF THE ALTAR: above, *Peter preaching (*Masolino?*); 'combines, more than any other fresco in the Brancacci, the grandeur of style which marks the group of philosophers in the School of Athens at Rome, and the high principle which presided over the creation of the Vision of Ezekiel in the Pitti gallery'. — C. & C.), and Peter baptising; below, Peter healing the sick, and distributing alms (these three by *Masaccio*). RIGHT WALL: above, Healing the cripples (*Masaccio*) and Raising of Tabitha (*Masolino?*) — Besides the above-mentioned scenes the following also are by *Filippino Lippi*: on the right wall, below, the Crucifixion of Peter, and Peter and Paul before the proconsul; on the entrance-pillars, below, to the left, St. Peter in prison comforted by St. Paul, to the right, Release of St. Peter.

The CHOIR of the church contains the tomb of Piero Soderini, by *Benedetto da Rovzano*, 1518, restored in 1780. — The COSMIN CHAPEL, to the left in the transept, built by *Silvani* in 1670-75, contains the tomb of St. Andrea Corsini (1801-73), Bishop of Fiesole, and three large reliefs in marble by *Foggini*, in celebration of the praises of the saint; painting in the dome by *Luca Giordano*. — In the SACRISTY (entered from the right transept) are frescoes from the history of St. Cecilia and St. Urban, by a follower of *Giotto*.

The CLOISTERS of the monastery (entrance to the right, adjoining the church, or from the sacristy) contain a fine fresco of the Madonna with saints and donors, of the School of *Giotto*, and remains of frescoes by *Masaccio* (?), representing a procession. In the Refectory is a Last Supper by *Al. Allori*.

From the Piazza del Carmine the *Via dell' Orto* (Pl. B, 4) leads to the Porta San Frediano (see p. 524).

The quaint and picturesque **Ponte Vecchio** (Pl. D, 6; pp. 445, 448), over which the covered passage mentioned at p. 468 is carried, forms the most direct communication between the Piazza della Signoria, with the Uffizi, and the Palazzo Pitti. The bridge is flanked with shops, which have belonged to the goldsmiths since the 14th century. A bronze bust of *Benvenuto Cellini* (1500-72; p. 444), sculptor and goldsmith, by Raffaello Romanelli, was placed here in 1901.

For the *Via de' Bardi*, which leads to the left just beyond the Ponte Vecchio, see p. 519.

The line of the Ponte Vecchio is continued by the *VIA DE' GUICCIARDINI* (Pl. D, 6), which passes a small piazza adorned with a column dating from the 14th century. On the S. side of the piazza is the old church of *Santa Felicità* (Pl. D, 6), restored in 1736 and containing a Madonna with saints by Taddeo Gaddi (4th altar to the right). At the end of the street, to the left (No. 17), is situated the *Palazzo Guicciardini*, where the historian Francesco Guicciardini (1482-1540) lived; opposite to it, on the right (No. 16), is the *Casa Campigli* or house of *Machiavelli* (15th cent.; lately 'restored').

The ***Palazzo Pitti** (Pl. C, 6), conspicuously situated on the slope of the Boboli hill, was designed by *Brunelleschi* about 1440 and begun by *Luca Francelli*, by order of Luca Pitti, the powerful opponent of the Medici, whom he hoped to excel in external grandeur by the erection of the most imposing palace yet built by a private citizen. The failure of the conspiracy against Piero de' Medici in 1466 cost Luca the loss of his power and influence, and the building remained unfinished till the middle of the following cent., when it had come, through a great-grandson of Luca, into the possession of Eleonora, wife of Duke Cosimo I. (1549). The palace, which somewhat resembles a castle or a prison, is remarkable for its bold simplicity, and the unadorned blocks of stone are hewn smooth at the joints only. The central part has a third story. The effectiveness of the building is mainly produced by its fine proportions (comp. p. xlv), and it shows 'a wonderful union of Cyclopean massiveness with stately regularity' (*George Elliot*). The façade is 119 ft. high and was originally only of the width of the present top story. About the year 1568 *Bartolomeo Ammanati* inserted the beautiful Renaissance windows of the ground-floor, and added the waterspouts in the form of lions' heads. In 1558-70 he constructed the large colonnaded court, which is adjoined by a grotto with niches and fountains, and the Boboli Garden beyond them. The wings of the palace were added by *Alf. Parigi* after 1620, extending the length of the façade from 350 ft. to 672 ft. The two projecting pavilions were added about 1763.

In 1550 the Pitti Palace superseded the Palazzo Vecchio (p. 445) as the residence of the reigning sovereign, and it is now that of the

King of Italy when at Florence. The upper floor of the left wing contains the far-famed ****Picture Gallery** (*Galleria Palatina*), which was formerly the property of Cardinals Leopold and Carlo de' Medici, and of the Grand-Duke Ferdinand II. The Pitti Gallery, which contains about 500 works, may be regarded as an extension of the Tribuna (p. 461) in the Uffizi Gallery. No collection in Italy can boast of such an array of masterpieces, interspersed with so few works of subordinate merit. The most conspicuous work of the earlier Florentine period is the round Madonna by *Filippo Lippi* (No. 343; p. 517). *Perugino's* Pietà (164; p. 514), in which the treatment of the landscape deserves notice, is one of his principal works. To *Fra Bartolomeo's* later period belong the Resurrection (159; p. 514), the Holy Family (256; p. 516), St. Mark (125; p. 515), and the Pietà (64; 515), the master's last work, a model of composition, ennobled by depth of sentiment and purity of forms, and certainly one of the most beautiful products of Italian art. *Andrea del Sarto*, the great colourist, is admirably represented by an Annunciation (124; p. 515); by the so-called Disputa (172; p. 514), a picture without action, but of an imposing and dignified character; a Pietà (58; p. 515), more dramatically treated than is the master's wont; and the Madonna with saints (307; p. 517), all of which show his different excellences, and particularly the soft blending of his colours. — The treasures of the gallery culminate in no fewer than a dozen of **RAPHAEL'S** works. The exquisite 'Madonna del Granduca' (178; p. 513), in which a pure type of simple female beauty is but slightly veiled by the religious character of the work, and the 'Madonna della Sedia' (151; p. 514), a most beautiful work of purely human character, in which intense maternal happiness is expressed by the attitude of the group, both captivate every beholder. The 'Madonna del Baldacchino' (165; p. 514), on the other hand, and the 'Madonna dell' Impannata' (No. 94; p. 515), are of inferior interest and are not entirely by Raphael's own hand. The Vision of Ezekiel (174; p. 514), likewise completed by his pupils, transports us into an entirely different sphere, in which Raphael treats a mediæval symbolical subject. The finest of the portraits is that of Leo X. with the two cardinals (40; p. 516), in which the delicate and harmonious blending of the four shades of red should be noticed. The portrait of Julius II. (79; p. 515) exhibited here is now regarded as a Venetian copy of the original in the Tribuna (p. 462). The portraits of Cardinal Bibbiena (158; p. 514) and Inghirami (171; p. 514) are also now admitted to be early copies. In the 'Donna Velata' (245; p. 515) we recognize Raphael's mistress, whom a later groundless tradition has described as a baker's daughter ('*Fornarina*'). The same beautiful features recur in the Sistine Madonna at Dresden. The portraits of Angiolo and Maddalena Doni (61, 59; p. 514), of the master's Florentine period,

are of unquestioned authenticity, though they display neither the independence of conception nor the finished mastery of his later Roman portraits. The 'Gravida' (229; see below) is not free from doubt. — The Venetian School also occupies an important place in the Pitti Gallery. Thus *Giorgione's* Concert (185; p. 513); *Sebastian del Piombo's* St. Agatha (179; p. 513); *Titian's* portraits of Cardinal Ippolito de' Medici (201; p. 513), Aretino (54; p. 516), and the Young Englishman (92; p. 515), his Bella (18; p. 515), and his Mary Magdalen (67; p. 515); *Tintoretto's* Vulcan with Venus and Cupid (3; p. 516). An excellent work of a later period is *Cristofano Allori's* Judith (96; p. 515). — Among the non-Italian pictures we must mention two landscapes (9, 14; p. 516), four portraits (85; p. 515), and the Allegory of War (86; p. 515), by *Rubens*; Cardinal Bentivoglio (82; p. 515), by *Van Dyck*; two portraits (16, 60; pp. 515, 516) by *Rembrandt*; and lastly the equestrian portrait of Philip IV. (243; p. 516), by *Velazquez*.

The ENTRANCE (comp. p. 437) is in the E. angle of the Piazza Pitti, in the archway leading to the Boboli Garden. (Or we may approach the gallery by the connecting passage from the Uffizi; sticks and umbrellas, see p. 437).

Tickets are obtained in the vestibule, to the right. The *Scala del Re*, a new staircase in pietra serena, constructed by Luigi del Moro in 1895-96 in the style of Brunelleschi, leads to a large antechamber, with a richly coffered ceiling and a marble fountain of the Renaissance, by *Franc. di Simone* (?), from the Villa Reale di Castello (p. 525). The adjoining room, with the ingress from the Uffizi, contains a large basin of porphyry.

The gallery extends through a suite of splendid saloons, richly adorned in the baroque style by *Pietro da Cortona* (ca. 1600) and embellished with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with marble and mosaic tables and velvet-covered seats, but are very cold in winter. The pictures are provided with the name of the artist and the subject represented. Catalogue (1897; in French), 2½ fr.

The six principal saloons are first visited; the entrance was formerly at the opposite extremity, so that the numbers of the pictures, as enumerated below, are now in the reverse order. We then return to the saloon of the *Iliad*, and enter the saloon of the Education of Jupiter (p. 516), which adjoins it on the south. In the following description, we begin in each case with the entrance-wall.

SALOON OF THE ILIAD, so named from the subject of the frescoes by *Luigi Sabatelli*. It contains four tables of coloured marbles, lapis lazuli, granite, and jasper, and four vases of black marble (nero antico); in the centre a *Caritas* in marble by *Lor. Bartolissi*.

Above the door, 230. *Parmigianino*, Madonna with angels (Madonna del collo lungo); 229. Portrait of a lady, long attributed

to *Raphael* (known as 'La Donna Gravida'); 228. *Titian*, Half-length of the Saviour, a youthful work. — *225. *A. del Sarto*, Assumption.

This picture shows with what versatility Del Sarto was gifted. It is marked by quiet and orderly distribution, and something reminiscent of Fra Bartolommeo. The Virgin is raised up towards heaven most gracefully, and there is an atmosphere almost like Correggio's in the glory (C. & G.).

'At Florence only can one trace and tell how great a painter and how various Andrea was. There only, but surely there, can the spirit and presence of the things of time on his immortal spirit be understood' (*Swinnburne*).

224. *Bid. Ghirlandajo* (?), Portrait of a lady (1509); 218. *Salvator Rosa*, A warrior. — *216. *Paolo Veronese*, Daniel Barbaro, Venetian savant and ambassador to England; 215. *Titian*, Portrait, probably of Don Diego de Mendoza (badly preserved); 214. Copy of *Correggio's* Madonna di San Girolamo (p. 344); 208. *Fra Bartolomeo*, Madonna enthroned, with saints and angelic musicians (1512; injured); 207. *Bid. Ghirlandajo* (?), Portrait of a goldsmith; 201. *Titian*, Cardinal Ippolito de' Medici in Hungarian costume, painted in 1532, after the campaign against the Turks, in which the cardinal had taken part; 200. *Titian*, Philip II. of Spain (copy).

191. *Andrea del Sarto*, Assumption (last, unfinished work, with a portrait of the artist as one of the Apostles); *190. *Sustermans*, Portrait of a Danish prince; 188. *Salvator Rosa*, Portrait of himself; 184. *Andrea del Sarto*, Portrait (injured).

**185. *Giorgione* (according to Morelli a youthful work of *Titian*; badly preserved), 'The Concert', representing an Augustine monk who has struck a chord, another monk with a lute, and a youth in a hat and plume listening.

'In one of the simplest arrangements of half lengths which it is possible to conceive, movement, gesture, and expression tell an entire tale. . . . The subtlety with which the tones are broken is extreme, but the soberness of the general intonation is magical. Warm and spacious lights, strong shadows, delicate reflections, gay varieties of tints, yield a perfect harmony . . . How fresh and clean are the extremities, and with what masterly ease they are done at the finish? What sleight of hand in the furs, what pearly delicacy in the lawn of the white sleeves?' — C. & C.

237. *Rosso Fiorentino*, Madonna enthroned, with saints; beside the door, *235. *Rubens*, Holy Family.

SALOON OF SATURN. Ceiling-painting by *Pietro da Cortona*. Above the door, 179. *Sebastiano del Piombo*, Martyrdom of St. Agatha (1520; showing Michael Angelo's influence).

**178. *Raphael*, Madonna del Granduca, a work of the master's Florentine period, formerly in the grand-ducal apartments.

'Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half-concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterises Raphael's later representations of children.' — *Springer*.

116. *Sustermans*, Portrait of Vittoria della Rovere.

BAEDKER. Italy I. 12th Edit.

33.

*174. *Raphael*, Vision of Ezekiel: God the Father, enthroned on the living creatures of three of the Evangelists, is adored by the angel of St. Matthew.

'Even in his imitation of Michaelangelesque types Raphael exhibits great freedom and the clearest consciousness of what is best adapted to his natural gifts and of where his true strength lies. This remark applies to the small picture of Ezekiel in the Pitti Gallery, so miniature-like in its fineness of execution, though less striking in the colouring. In the arrangement of the two smaller angels who support the arms of the Almighty, the example of Michael Angelo was followed. From the testimony of Vasari, however, we know that in portraying Jehovah, Raphael sought inspiration in the classical Jupiter, and certainly the features strongly recall the types of the antique divinity'. — *Springer*.

*172. *A. del Sarto*, Conference of the Fathers of the Church regarding the doctrine of the Trinity (the 'Disputa'), painted in 1517. — *Raphael*, *61. *Angiolo Doni*, the friend of the painter;

*59. *Maddalena Strozzi-Doni*, wife of *Angiolo*.

These portraits were painted during the Florentine period of the artist (about 1505). No. 61 recalls the painter's intercourse with *Franc. Francia*, while the other suggests the influence of *Leonardo da Vinci*.

*171. *Raphael*, *Tommaso Fedra Inghirami*, humanist and papal secretary (original in America).

'The fact that the man is represented at a moment of wrapt suspense and inward concentration diverts the attention from the unpleasant features, and ennobles and idealises the head, which, while certainly not handsome, cannot be denied the possession of intellect and a nameless power of attraction'. — *Springer*.

*165. *Raphael*, *Madonna del Baldacchino*.

This picture dates from the period of his intercourse with *Fra Bartolomeo*, and was left uncompleted on the migration of the master to Rome in 1500. It was finally completed by *Giulio Romano* and others.

164. *Pietro Perugino*, Entombment (*Pietà*), painted in 1495; 161. *Bonifazio I.*, Finding of Moses; *159. *Fra Bartolomeo*, Risen Christ among the four Evangelists (1516; injured). — *158. *Raphael*, Portrait of a cardinal, said to be *Card. Dovizi da Bibiena* (copy; the original at the Prado in Madrid); 157. Copy after *Titian*, Bacchanalian scene.

**151. *Raphael*, *Madonna della Sedia* (or *Seggiola*), painted during the artist's Roman period.

'In this picture Raphael returns to the early and simple subjects of representation, breathing nothing but serene happiness, which gladden the artist and charm the beholder, which say little and yet possess so deep a significance. Florentine forms have been supplanted by Roman ones, and tender and clear beauty of colouring has given place to a broad and picturesque style of laying on the pigments. . . . At least fifty engravers have tried their skill upon the *Madonna della Sedia*, and photographic copies have been disseminated by thousands. No other picture of Raphael is so popular, no other work of modern art so well known'. — *Springer*.

*150. *Corn. Janssens van Ceulen* (here ascribed to *Van Dyck*), *Charles I.* of England and his queen *Henrietta* of France; 149. *Pontorno* (more probably *Ang. Bronzino?*), *Guidobaldo II.*, Duke of Urbino; 148. *Dosso Dossi*, Merry party; 147. *Dosso Dossi* (*Giorgione?*), Nymph pursued by a satyr.

SALOON OF JUPITER. Ceiling-painting by *Pietro da Cortona*. In the centre of the room, a statue of Victory, by *Consani*, 1867. *18. *Titian*, 'La Bella di Tiziano', painted about 1530, probably the Duchess Eleonora of Urbino, represented in No. 605 and No. 1117 in the Uffizi (see pp. 467, 462); 139. *School of Rubens*, Holy Family; **64. *Fra Bartolomeo*, Pietà (p. 511); *133. *Salvator Rosa*, Battle (the figure on the left, above the shield, with the word Sarò, is the painter's portrait); 131. *Tintoretto*, Vincenzo Zeno. — 128. *Giov. Batt. Moroni*, Portrait; 125. *Fra Bartolomeo*, St. Mark; *Andrea del Sarto*, 124. Annunciation, 123. Madonna in glory with four saints (1520; injured); 121. *Moroni*, Portrait of a man. — 118. *A. del Sarto*, Portraits of the artist and his wife Lucrezia del Fede (injured); *245. *Raphael*, 'La Donna Velata' (the lady with the veil), the artist's mistress, painted about 1515 (injured); 111. *Salvator Rosa*, Conspiracy of Catiline; 109. *Paris Bordone*, Portrait (known as the 'Nurse of the Medici family'); 110. *Lor. Lotto* (?), The Three Periods of Life (retouched).

SALOON OF MARS. Ceiling-painting by *Pietro da Cortona*. — *92. *Titian*, Portrait known as 'the Young Englishman' (a very striking and interesting type); 95. *Cristofano Allori*, Abraham's Sacrifice; 94. *Raphael*, Holy Family, called Madonna dell' Impannata (i.e. 'with the linen window'), an extension of an originally simpler composition and largely executed by pupils; 93. *Rubens*, St. Francis (a youthful work); *96. *Crist. Allori*, Judith. — 87, 88. *A. del Sarto*, History of Joseph (painted on lids of chests). — *86. *Rubens*, The Terrors of War, Mars going forth (1638).

An admirably preserved and wonderful creation, the permanent and unforgettable frontispiece to the Thirty Years' War, drawn by the hand of the one and only artist that in the loftiest sense was called to the work. — *Burckhardt*.

*85. *Rubens*, 'The Four Philosophers': Rubens with his brother and (r.) two unknown scholars (ca. 1612); 84. *Bonifazio I.*, Holy Family. — *81. *A. del Sarto*, Holy Family, the colouring most delicately blended; 80. *Titian*, Portrait of Vesalius, the anatomist (injured); *82. *Van Dyck*, Cardinal Giulio Bentivoglio, aristocratic and easy (ca. 1624); *79. *Raphael*, Pope Julius II. (copy; see p. 462); 100. *Guido Reni*, Rebecca at the well.

SALOON OF APOLLO. Ceiling-paintings by *Pietro da Cortona* and *Ciro Ferri*. — *67. *Titian*, Magdalen (1581), painted for the Gonzaga family.

'It is clear that Titian had no other view than to represent a handsome girl. He displays all his art in giving prominence to her shape. In spite of the obvious marks of haste which it bears, it displays a beauty of such uncommon order as to deserve all the encomiums which can be given to it'. — *C. & C.*

66. *Andrea del Sarto*, Portrait of himself (a replica of the portrait in the Uffizi, p. 458; injured); 63. *Murillo*, Madonna; 62. *A. del Sarto*, Holy Family (1521); 60. *Rembrandt*, Portrait of himself, beardless (about 1636); *58. *A. del Sarto*, Pietà (1524); 57. *Giulio*

Romano (?), Copy of Raphael's Madonna della Lucertola in Madrid; 56. *Murillo* (?), Madonna. — *54. *Titian*, Pietro Aretino, the celebrated verse-writer and pamphleteer, a work described by Aretino himself as a 'hideous marvel', masterly in its characterization (1545); 52. *Pordenone* (?), Madonna and saints; 50. *Guercino*, St. Peter raising Tabitha; 47. *Guido Reni*, Bacchus. — 46. *Cigoli*, St. Francis at prayer; 43. *Franciabigio*, Portrait (1514).

**40. *Raphael*, Pope Leo X. and the cardinals Giulio de' Medici and Lodovico de' Rossi, not undamaged, but still justifying Vasari's enthusiastic praise: 'No master has ever produced, or ever will produce, anything better'. Giulio Romano shared the execution, the cardinal to the right of the pope being probably by him.

39. *Angelo Bronzino*, Holy Family; 37. *School of Paolo Veronese*, Portrait of a lady. — 73. *Ribera* (?), St. Francis; 71. *Carlo Maratta*, San Filippo Neri.

SALOON OF VENUS. Ceiling-painting by *Pietro da Cortona*. — 20. *A. Dürer*, Adam, with the Eve (No. 1, see below), probably only copies by *Hans Baldung Grien* of the originals in the Museo del Prado at Madrid: 'the most perfect treatment of the nude yet produced by northern art' (*Thausing*). 140. *Leonardo da Vinci* (or *Giul. Bugiardini* ?), Portrait of a lady ('La Monaca'); 17. *Titian*, Betrothal of St. Catharine (copy, original in London); *16. *Rembrandt*, Portrait of an old man (late work; ca. 1658); 15. *Salvator Rosa*, Sea-piece. — 13. *Matteo Rosselli*, Triumph of David; **14. *Rubens*, Hay-harvest (near Malines); 11. *Franc. Bassano*, Martyrdom of St. Catharine; *9. *Rubens*, Ulysses on the island of the Phæaciens, appearing to Nausicaa. — *4. *Salvator Rosa*, Harbour at sunrise; over the door, 3. *Tintoretto*, Cupid, Venus, and Vulcan; 1. *A. Dürer*, Eve, companion piece to No. 20. — We return hence to the Saloon of the *Iliad*, and thence enter the —

SALOON OF THE EDUCATION OF JUPITER. Ceiling-painting by *Catani*. — Above the door, 256. *Fra Bartolomeo*, Holy Family, resembling Raphael's Madonna Canigiani at Munich (much injured); 257. *Bonifazio II.*, Sibyl prophesying to Augustus. — 266. *Carlo Dolce*, Martyrdom of St. Andrew (1646); 270. *Guido Reni*, Cleopatra; 272. *A. del Sarto*, John the Baptist (1523; badly restored). — Opposite, *243. *Velasquez*, Equestrian portrait of Philip IV. of Spain, a sketch or small replica of the painting in the Prado Museum (1695); 246. *Boccaccio Boccaccino* (not *Garofalo*), Gipsy; 248. *Tintoretto*, Descent from the Cross. — 255. *A. de Vries* (?), Portrait.

We now turn to the left into the **SALA DELLA STUFA**. The frescoes, illustrating the golden, silver, brazen, and iron ages are by *Pietro da Cortona*; ceiling-paintings by *Matteo Rosselli*, 1623. This room contains four unimportant antique statues in marble and two statues in bronze (Cain and Abel), after *Dupré*.

Returning hence and traversing a short passage, we observe on the left a small *Bath Room*, most tastefully fitted up, with pavement of modern

Florentine mosaic, and four small statues of Venus by *Giovanni Insom* and *Salvatore Bongiovanni*.

SALOON OF ULYSSES. Ceiling-painting by *Gasparo Martellini*, representing the return of Odysseus, an allusion to the restoration of the grand-duke Ferdinand III. after the revolution. Handsome cabinet (stipo) of ebony, inlaid with coloured wood and ivory; in the centre a large porcelain vase. — By the window, 289. *Ligozzi*, Madonna appearing to St. Francis. — 306. *Salvator Rosa*, Landscape; 305. *C. Allori*, St. John in the wilderness; 307. *A. del Sarto*, Madonna with saints (spoiled); 311. *Dosso Dossi*, Duke Alphonso I. of Ferrara (copy of the lost original by *Titian*, of 1537). — 316. *C. Dolci*, Portrait; 320. *Ag. Carracci*, Landscape (in opaque colours); 326. Copy of *Titian's* portrait of Pope Paul III., at Naples.

SALOON OF PROMETHEUS, with paintings by *Giuseppe Colignon*. In the centre a magnificent round table of modern mosaic, executed for the London Exhibition of 1851, but not sent thither. — 371. *Lombard School* (15th cent.), Beatrice d'Este, wife of Lodovico il Moro; *376. *Lor. Costa*, Portrait of Giovanni II. Bentivoglio; 341. *Pinturicchio*, Adoration of the Magi.

*343. *Fra Filippo Lippi*, Madonna and Child; in the background SS. Joachim and Anna, and the Nativity of Mary.

'The drawing and the modelling of the flesh remind us that the age was one in which the laws of bas-relief were followed in painting.' — *C. & C.*

348. *School of Botticelli*, Madonna and angels; 355. *Luca Signorelli*, Holy Family and St. Catharine; 354. *Style of Lor. di Credi*, Adoration of the Child; 365. *Mariotto Albertinelli*, Holy Family. — 372. *Sandro Botticelli* (?), Portrait; 377. *Fra Bartolomeo*, Ecce Homo. — 384. *Piero Pollajuolo*, St. Sebastian.

The **GALLERIA POCCHETTI**, which we next enter, derives its name from the ceiling-paintings by *Bernardino Poccetti*. Two tables of oriental alabaster and one of malachite. Bust of Napoleon I., by *Canova*. — Paintings: 487. *Dosso Dossi*, Repose on the Flight into Egypt, with fine landscape; 480. *Guercino*, St. Sebastian; 492. *Al. Allori*, Cardinal Ferdinando de' Medici; *495. *Titian*, Portrait of Tommaso Mosti (1528).

Returning to the Prometheus Saloon, we next enter a **CORRIDOR**, on the walls of which are a number of miniature portraits (16-18th cent.).

SALOON OF JUSTICE. Ceiling-painting by *Fedi*. In the centre a handsome cabinet, purchased in Germany by Ferdinand II. — 397. *Carlo Dolci*, St. John the Evangelist; 398. *Artemisia Gentileschi*, Judith; 408. *Bronzino*, Portrait of Duke Cosimo I.; 405. *Benifazio II.*, Christ among the Doctors in the Temple; *409. *Sebastian del Piombo*, Bust of a bearded man, in the artist's later Roman style; 408. *Sir Peter Lely*, Oliver Cromwell (sent by the Protector to the Grand-Duke Ferdinand II.).

SALOON OF FLORE. Ceiling-paintings by *Marini*. In the centre Venus by *Canova*. 415. *Sustermans*, Grand-Duke Ferdinand II. de' Medici; 416, 421. *Gaspard Poussin*, Landscapes; 423. *Titian* (?), Adoration of the Shepherds (injured); 427. *Franciabigio*, Calumny, after Apelles (comp. No. 1182, p. 464); 429. *J. van Ruysdael*, Landscape with waterfall; 436, 441. *G. Poussin*, Landscapes; above, *434. *Ang. Bronzino*, Portrait of an engineer; 437. *Van Dyck* (?), Holy Family with angels.

SALOON OF THE CHILDREN (*Sala de' Putti*). Frescoes by *Martini*. 451. *Rachel Ruysch*, Fruit; 455. *Rachel Ruysch*, Fruit and Sowers; 458. *Salvator Rosa*, Landscape, known as 'La Pace' (injured); 457. *H. Dubois*, Sea-piece; 462. *Jan van Huysum*, Flowers; 470. *Salvator Rosa*, Landscape, with

Diogenes throwing away his drinking-cup ('*la foresta dei filosofi*'); 474. *Domenichino*, Landscape, with Diana and Actæon; 476. *Andrea del Sarto*, Madonna.

On the groundfloor of the palace is the **SILVER CHAMBER** (*Museo degli Argenti*; to the left in the first court; adm., see p. 437), containing the royal plate and interesting specimens of ancient and modern goldsmiths' work. In the cases to the left are several ornaments in the style of *Benv. Cellini*. By the window, bronze crucifix by *Giovanni da Bologna*. On the wall to the right, Crucifixion by *Tacca*.

The **Royal Apartments** are sumptuously furnished, but only those on the first floor are shown to the public. Adm., see p. 437; a staircase, built in 1852 by *Poccianti*, ascends to the right from the first court.

We first enter the Ball Room, which is richly decorated in the classicist style (the stucco ornaments by *Giocondo Albertolli*). — The Sala di Bona, or dining-room, is frescoed by *Bern. Puccetti*. — Next come the King's private apartments in the classicist style (Madonna by *A. del Sarto*, in the bedroom) and the Queen's apartments, luxuriously furnished (Portrait of Francesco de' Medici, by *P. Veronese*, in the ante-room). — We now return and enter the State Apartments (*Appartamento Ufficiale*). Room I. *Botticelli*, *So-called Pallas, painted for Lorenzo the Magnificent the genius of the House of Medici grasping a Centaur by the hair, perhaps an allegorical representation of some successfully frustrated conspiracy. *Botticelli*, Madonna in the bower of roses (studio-piece); Copy of *Leonardo da Vinci's* Madonna in the grotto. In the Throne Room are some magnificent Japanese vases. The ante-room (*Anticamera*) contains paintings by *J. M. Natter* and fine tapestry. In the banqueting-room and the gallery are a few ancient statues; pretty view of the palace-court and the amphitheatre (see below).

The ***Boboli Garden** (*Reale Giardino di Boboli*, Pl. A-D, 7; adm., see p. 437), at the back of the palace, extends in terraces up the hill. It was laid out by *Tribolo* in 1550, under Cosimo I., and extended by *Bern. Buontalenti* and *Giov. da Bologna*, and commands a succession of charming views of Florence with its palaces and churches, among which the Pal. Vecchio, the dome and campanile of the cathedral, and the tower of the Badia are conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract crowds of pleasure-seekers on Sundays.

On passing the entrance (Pl. D, 6; comp. also p. 512), we first observe, in a straight direction, a Grotto with four unfinished statues of captives, modelled by *Michael Angelo* for the monument of Pope Julius II. In the background is a statue of Venus by *Giovanni da Bologna*. — The MAIN PATH sweeps upwards to the so-called *Amphitheatre* (Pl. C, 7), an open space at the back of the palace, enclosed by oak-hedges and rows of seats, which was formerly employed for festivities of the court. On the right, a handsome fountain, in the centre, an Egyptian obelisk and an ancient basin of grey granite. Steep paths ascend to the S. from the amphitheatre to the BASIN OF NEPTUNE (Pl. C, D, 7), adorned with a statue of the god by *Stoldo Lorenzi* (1586); then, higher up, the statue of ARMANDA, by *Giovanni da Bologna* and *Pietro Tacca*, erected in 1836 to commemorate the fact that during the general distress in Italy occasioned by war, Tuscany alone, under Ferdinand II., revelled in plenty. At the very top (gate-keeper 20 c.) is the small GIARDINO DEL CAVALIERE, laid out by Card. Leopold on one of *Michael Angelo's* bastions (p. 521) beside the *Fortezza di Belvedere*

(p. 520) and affording beautiful views. — The alley at the N.E. corner of the Neptune basin leads to the CASINO BELVEDERE (Pl. D, 7), from the lofty roof of which a fine view of the city is obtained (see 18-20 c.).

We now return to the Basin of Neptune and follow the alley leading from its N.W. corner to a lawn, also affording a fine view. We may descend direct from this point, but it is better to follow the *Viottolone* to the S.W., a beautiful cypress avenue adorned with statues and leading past a small orangery to a charming BASIN (*la Vasca dell' Isolotto*; Pl. B, 7). In the centre, on an island planted with flowers, rises a fountain surmounted by a colossal statue of Oceanus and figures of three river-gods by *Giovanni da Bologna*. The surrounding walks are chiefly embellished with 'genre' works. To the right of the Oceanus basin a broad path, parallel with the palace, is reached, which leads past a lemon-house to the principal entrance. Another exit, reached by a side-path diverging to the left, immediately beyond the lemon-house and near a fountain with Bacchus on the lion, leads into the *Via Romana*.

A little to the S. of the above-mentioned basin are the *Reale Scuderie*, or *Royal Mews* (Pl. B, 7, 8), containing a collection of ancient state-carriages (adm. 10-8; permesso in the 'Amministrazione' of the Pal. Pitti, see p. 437).

At *Via Romana* 19, to the W. of the Pitti Palace, is the **Museum of Natural Science** (*Museo di Fisica e Storia Naturale*; Pl. C, 6; adm., see p. 437), founded by Leopold I., and since greatly extended.

The public museum is on the SECOND FLOOR; the zoological collections occupy about 20, the botanical 8 rooms. There is also an admirable anatomical collection in 12 rooms, consisting chiefly of preparations in wax, by *Clemente Susini* and his successors the two *Calensuoli* and *Calamai*.

On the FIRST FLOOR (r.) is situated the TRIBUNA OF GALILEO, inaugurated in 1841, on the occasion of the assembly at Florence of the principal scholars of Italy, constructed by *Giuseppe Martelli*, and adorned with paintings by *Giuseppe Bessuoli*, *Luigi Sabatelli*, etc., illustrating the history of Galileo, Volta, and other men of science; also a statue of Galileo by *A. Costoli*, numerous busts of celebrated men, and mosaics in the pavement, designed by *Sabatelli*, and executed by *Giov. Batt. Silvetti*. Along the walls are six cabinets containing Galileo's telescope and other instruments of historic interest.

Opposite stands the ancient church of *San Felice* (Pl. C, 6), with a fine porch, rebuilt in 1457 by *Michelozzo* (?): 1st altar to the left, *Filippino Lippi* (?), Three Saints; 2nd altar to the right, *Giov. della Robbia* (?), Pieta, a coloured relief in clay; above, opposite the high-altar, *Giotto*, Crucifixion.

No. 9, Piazza San Felice, is the *Casa Guidi*, in which Robert and Elizabeth Barrett Browning lived from 1848 till the death of the latter in 1861 (tablet with Italian inscription). See her poem, 'Casa Guidi Windows'. The house now belongs to their son, Mr. E. Barrett Browning, who was born here.

Immediately adjoining the *Ponte alle Grazie* (Pl. E, F, 6, 7; p. 445) is the Piazza de' Mozzi, in which (No. 6) rises the *Palazzo Torrigiani* (Pl. E, 7), erected in the 16th cent. by *Baccio d'Agnolo* and others, but disfigured by alterations. [The *Giardino Torrigiani* (Pl. A, 5, 6), in the *Via de' Serragli*, is closed at present.]

Near the Pal. Torrigiani begins the *VIA DE' BANDI* (Pl. D, E, 6, 7), which takes its name from one of the most powerful mediæval families in Florence. Immediately to the right is the small church of *SANTA LUCIA DEI MAGNOLI* (Pl. E, 7), containing a relief by the *Della Robbia* above the door, and an Annunciation by *Jac. del Sellaio*.

(1st altar on the left). — The *Palazzo Canigiani*, Via de' Bardi 24, adjoining the church, dates from the 15th cent. and has a fine court. — Farther on, No. 28, is the *Palazzo Capponi*, originally Gothic, built for Niccolò da Uzzano (p. 441) by *Bicci di Lorenzo* (?).

It was in the Via de' Bardi that Romola lived with her aged father (see *George Eliot's* 'Romola').

A little to the S.W., at No. 13 Via della Costa San Giorgio, is the *House of Galileo* (Pl. E, 7). The street ends on the S.W. at the *Porta San Giorgio* (Pl. D, 7), which is adorned with frescoes of the 14th century. — Above the Boboli Garden rises the *Fortezza di Belvedere* (Pl. D, 7; now a barrack), constructed in 1590 by *Buontalenti* to protect the Pitti Palace. — From the Porta S. Giorgio the Via San Leonardo leads to the S. to the Viale dei Colli (see below) and the Villa Poggio Imperiale (p. 522). To the left, just outside the gate, is the little church of *San Leonardo in Arcetri* (i.e. *arce veteri*; Pl. D, 8; generally closed; bell on the right), the pulpit of which is embellished with curious reliefs of about 1200 from the demolished church of San Piero Scheraggio (beside the Pal. Vecchio).

The LUNGARNO SERRISTORI, between the Ponte alle Grazie and Porta San Niccolò, contains the monument of *Prince Demidoff* (Pl. F, 7), a wealthy Russian to whose philanthropy Florence was much indebted, by Bartolini (1870).

Farther on is the church of *San Niccolò* (Pl. F, 7), founded about the year 1000. The sacristy contains a Madonna della Cintola by *Al. Baldovinetti*, 1450 (in the lunette); below it a Madonna and saints by *Neri di Bicci*. In 1530, after the capitulation of the town to the Medici (p. 441), Michael Angelo is said to have lain concealed for a time in the tower of this church.

A few hundred yards to the E. is the Piazza delle Molina (Pl. G, 8), with the well-preserved *Porta San Niccolò* (1827), beyond which a path ascends through pleasure-grounds to the Piazzale Michelangelo (p. 521).

59. Environs of Florence.

The heights surrounding Florence afford many charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. The afternoon is the most favourable time for excursions, as the city and environs are often veiled in haze in the forenoon. — When time is limited the excursions a, b, and c may be combined in a single circular tour as follows (by carriage, including stay, 2-3 hrs., on foot 3-4 hrs.). Drive from the Porta Romana (Pl. A, 7) via Poggio Imperiale to the Torre al Gallo (p. 528), thence descend the Viale dei Colli to the Piazzale Michelangelo (p. 521) and San Miniato (p. 521), and, finally, return to the Porta Romana by the Viale dei Colli. — Carriage, see p. 488.

(a.) One of the finest promenades in Italy is the hilly road constructed since 1868 from plans by the engineer *Giul. Poggi* (d. 1901), and called the *Viale dei Colli*. It begins at the *Porta Romana* (Pl. A, 7; omnibus, see p. 484), ascends the heights in windings under the name of *Viale Machiavelli* (Pl. A, B, 7, 8), and, beyond

the large circular *Piazzale Galileo* (385 ft.; comp. Pl. C, 8), is continued as the *Viale Galileo* (side-path to the Torre al Gallo, see p. 523) along the slopes to San Miniato and the *Piazzale Michelangelo* (see below). Lastly, under the name of *Viale Michelangelo* (Pl. G, H, 8); it descends in a long curve to the river, where it terminates at the Ponte in Ferro, near the Barriera San Niccolò (Pl. H, 8). This road, which is 60 ft. wide and nearly $3\frac{3}{4}$ M. in length, is bordered with charming pleasure-grounds, containing bays, elms, sycamores, and hedges of roses, over which delightful views are obtained. — Part of the *Viale dei Colli* is traversed by the electric tramway No. 8 (p. 434). The *Piazzale Michelangelo* and San Miniato are, however, more speedily reached from the Porta S. Niccolò (p. 520), which is passed by the electric tramway No. 7 (p. 434).

Near San Miniato the road passes the large **Piazzale Michelangelo* (340 ft.; Pl. F, G, 8), forming a kind of projecting terrace 5 min. from the Porta S. Niccolò (p. 520). In the *Piazzale* (café-restaurant) rises a bronze copy of Michael Angelo's David (p. 493), the pedestal of which is surrounded by the four periods of the day (p. 500). Charming **View*: to the N.E., on the hill, lies Fiesole; then the city with S. Croce, the Cathedral, S. Lorenzo, the Pal. Vecchio, S. Maria Novella, and the Lungarno; to the left are the villa-covered heights, the Fortezza del Belvedere, and the Monte Oliveto.

(b.) SAN MINIATO, with its light-coloured marble façade, on the hill to the S.E. of Florence, is a conspicuous object from many different points. It may be reached in a few minutes by the road and footpath diverging to the right from the *Viale Galileo* (see above), just before the *Piazzale Michelangelo*. The footpath passes the secularized Franciscan monastery of *San Salvatore* or *San Francesco al Monte* (Pl. F, G, 8), with a church erected by Cronaca in 1475-1504, the simple and chaste proportions of which were deservedly praised by Michael Angelo, who called it 'la bella villanella'. On the high-altar is a Crucifixion with SS. Mary, John, and Francis, and above the left side-portal, a Pietà in the style of *Giov. della Robbia*, in painted terracotta. — We now ascend towards the gateway of the old fortifications, constructed by Michael Angelo in 1529 as engineer to the republic, and defended by him during an eleven months' siege of the city by the Imperial troops. Duke Cosimo I. converted the hill into a regular fort in 1562. Visitors ring at the gate and bestow a gratuity of 15-20 c. on leaving. The church and the whole hill, the so-called *Monte alle Croci*, have been used since 1839 as a *Burial Ground* (fine views, especially from the S. wall of the cemetery). The monuments show the taste of the modern Florentine sculptors, who lay great stress upon an accurate rendering of clothes, lace, ornaments, and the like, and whose skill finds numerous admirers.

The church of **San Miniato al Monte* is one of the finest examples of the Tuscan-Romanesque style which flourished in Pisa

and Florence, and probably dates mainly from the 11th century. It is a structure of noble proportions, with nave and aisles, without a transept, and is in many respects a truly classical edifice. The elegantly-incrusted façade dates from the 11th, the mosaics (repeatedly restored) with which it is adorned from the beginning of the 13th century. The tower was rebuilt by *Baccio d'Agnolo* in 1519.

The INTERIOR contains 12 columns and 8 triple piers of greyish green marble, and its open roof (1857) is tastefully re-decorated in the original style. The choir with its simple apse is raised by a spacious crypt beneath. The beautiful niello pavement (executed in 1207) also deserves inspection. — To the left of the entrance is the monument of *Giuseppe Giusti*, the satirist (d. 1850).

AISSLES. On the wall on the right, Enthroned Madonna and six saints by *Paolo di Stefano* (1426); on the left, a Madonna with saints and a Crucifixion, of the beginning of the 15th century. In the NAVE, between the flights of steps (16) ascending to the choir, is a chapel constructed in 1448 by *Michelozzo* for Piero de' Medici; on the frieze appears the device of the Medici, consisting of three feathers in a diamond-ring with the legend 'Semper'. Over the altar is the small crucifix which is said to have nodded approvingly to San Giovanni Gualberto when he forgave the murderer of his brother (p. 531). In the LEFT AISLE is the Chapel of San Giacomo, constructed in 1481-87 by *Antonio Rossellino* and containing his masterpiece, the 'Monument of Cardinal Jacopo of Portugal' (d. 1459), above which is a Madonna and Child in a medallion held by two angels. The frescoes are by *Alessio Baldovinetti*; on the ceiling, four Virtues by *Luca della Robbia*. — The CRYPT, to which a flight of seven steps descends, does not rest on the four columns which are prolonged into the choir above, but on 28 smaller columns of graceful form, some of them ancient. Beneath the altar here is the tomb of San Miniato (d. 254). — The front-wall of the crypt, the screen of the CHOIR, the apse, the whole wall of the nave, and the pulpit present beautiful specimens of incrusted marble-work (11th cent.). The upper part of the ARSE is adorned with a mosaic of Christ, with the Madonna and San Miniato, executed in 1297 (?), restored in 1860. The five windows under the arches are closed with translucent slabs of marble. Over an altar on the right is an old portrait of San Giovanni Gualberto (see above). — On the S. side of the choir is the SACRISTY (closed), erected in 1387 in the Gothic style, adorned with sixteen (freely restored) frescoes from the life of St. Benedict (his youth, ordination at Subiaco, miracles) by *Spinello Aretino* (d. 1410). Below them, admirable inlaid work in wood.

(c.) POGGIO IMPERIALE AND TORRE AL GALLO. Outside the Porta Romana (Pl. A, 7; *omn.*, p. 434), to the right of the Viale dei Colli (p. 520), is a fine avenue of lofty cypresses and evergreen oaks, interspersed with four mutilated statues from the old façade of the cathedral (p. 452), leading past *Gelsomino* (on the right), the terminus of an electric tramway (No. 8; p. 434) and a station on the steam-tramway to the Certosa (p. 523). In 20 min. it reaches the high-lying Villa Poggio Imperiale, thus named and almost entirely fitted up by Magdalena of Austria, wife of Cosimo II., in 1622. The handsome edifice is now occupied by the *Istituto della Santissima Annunziata*, a girls' school, and is not accessible.

From Poggio we proceed to the left to the Via San Leonardo (p. 520), and then, at the fork, follow the Via del Pian di Giullari to the right, passing the *Reale Osservatorio*, and reach ($\frac{1}{4}$ hr.) a small piazza at the top of the ridge, where the road again divides,

We ascend slightly in a straight direction by a footpath to the (2 min.) old *Torre al Gallo* (625 ft.), so called after a family named Galli, and now belonging to Count Galletti, who has restored it in the style of the 14th century. It contains a telescope and various other reminiscences of *Galileo*, who from this tower is said to have made several important astronomical observations. In the basement are a portrait of *Galileo* by *Sustermans*, a portrait of Michael Angelo, and other objects of little interest. The platform at the top of the tower affords a splendid *Panorama of Florence and the valley of the Arno, extending on the E. to the mountains of Pratomagno (best by evening light; adm. 1/2 fr.). — From the small piazza mentioned at p. 522 the *Via della Torre al Gallo* (views) descends in 1/4 hr. to the *Viale dei Colli* (station of the electric tramway, p. 434), whence we may proceed to the right to (10 min.) the *Piazzale Michelangelo* and *San Miniato* (comp. Map).

The road diverging to the right from the small square at *Torre al Gallo* leads to (7 min.) the *Villa of Galileo*, marked by a bust and inscription, where the great astronomer passed the last years of his life (1631-42), surrounded by a few faithful friends and latterly deprived of sight, and where he was visited by his illustrious contemporary *Milton*. — The road then ascends in windings to the church of *Santa Margherita a Montici* and to the *Villa Marocchi*, where *Francesco Guicciardini* is said to have finished his history of Italy. Here too, on 12th Aug., 1580, the Florentines, who had been betrayed by their general *Malatesta Baglione*, signed the articles by which the city was surrendered to the Imperial troops and thus became subject to the rule of the Medici. From that event the house derives its name *Villa delle Bugie* ('villa of lies').

(d.) LA CERTOSA lies on the monotonous highroad to *Siena*, 3 M. from the *Porta Romana* (Pl. A, 7; steam-tramway thence, see No. 1, p. 434; also omnibus every 1/2 hr., 25 c.; carr. 6 fr., via *Poggio Imperiale* a little more). The steam-tramway ascends from the *Porta Romana* to *Gelsomino*, below *Poggio Imperiale* (p. 522), where it unites with the electric line from the *Piazza del Duomo* (No. 8, p. 434). At *Due Strade* it reaches the highroad to the *Certosa*. Farther on, to the right, is the *Protestant Cemetery* of Florence (also used by members of the Greek church), beyond which are the village of *Galluzzo* (several unpretending trattorie, with gardens) and, a little farther on, the brook *Ema*. On the hill of *Montaguto*, which is clothed with cypresses and olive-trees, at the confluence of the *Ema* with the *Greve* and 5 min. above the road, rises the imposing *Certosa di Val d'Ema* (875 ft.), resembling a mediæval fortress. The monastery, which is approaching dissolution and contains a few inmates only, was founded in 1341 by *Niccolò Acciajoli*, a Florentine who had settled at *Naples* and there amassed a large fortune by trading. One of the monks (1-2 pers. 50 c.) shows the churches and the monastery with its various cloisters.

MAIN CHURCH. Magnificent pavement and fine carved stalls (of 1580) in the choir; over the altar, *Death of St. Bruno*, a fresco by *Poccetti*. — RIGHT SIDE-CHURCH, in the form of a Greek cross, the earliest building, said to have been erected by *Orcagna*, with several small paintings of the school of *Giotto*, including a good *Trinity* (r.), and also an altar-piece by

Cigoli (St. Francis receiving the stigmata). — A staircase descends hence to the LOWER CHURCH, with the tombs of the Acciajoli. In the chapel immediately in front of us are the mural monument of Niccolò Acciajoli (d. 1366), founder of the church, by *Orcagna* (?), and three Gothic monumental slabs, the best of which is that of the youthful Lor. Acciajoli (d. 1353). The side-chapel to the left of the entrance contains the Renaissance monument (restored in 1550) of Cardinal Angelo Acciajoli (d. 1406). — We then return through the main church and enter the CLOISTERS, with stained glass in the style of *Giovanni da Udine*. — To the right in the CHAPTER HOUSE: *Mariotto Albertinelli*, Crucifixion (fresco of 1506); monument of the Carthusian Leonardo Buonafede by *Franc. da Sangallo* (1545). — We next enter the MONASTERY GARDEN, which also serves as a burial-ground, and is surrounded by handsome cloisters. At the sides are 18 mostly empty cells, which enclose the building like pinnacles. The projecting TERRACES on the N. side commands a picturesque view of the hills of Florence and Fiesole.

(e.) MONTE OLIVETO AND BELLOSQUARDO. About $\frac{1}{3}$ M. beyond the Porta San Frediano (Pl. B, 4; omnibus, p. 494) the 'Via di Monte Oliveto' diverges to the left from the Empoli and Pisa road, and reaches the ($\frac{1}{2}$ M.) entrance to the garden of the Badia di San Bartolomeo di Monte Oliveto (270 ft.) founded in 1334 (key next door, No. 10; fee 20-30 c.). A slight eminence here, planted with cypresses, commands an admirable view, now somewhat interrupted by trees. — The monastery-buildings are now used as a military hospital. The church, restored in the style of Michelozzo in 1472, possesses frescoes by *Poccetti*. In the priest's house are the remains of a fresco of the Last Supper by *Sodoma*.

From the Monte Oliveto the Via di Monte Oliveto leads to the S., crossing a small square, to ($\frac{1}{2}$ M.) the Villa Bellosguardo, near the entrance of which we obtain one of the finest *Views of Florence. Adjacent is the Villa Zoubow, occupied by Galileo in 1617-31, and now marked by inscription and bust. We return to the city from the above-mentioned square by the Via di Bellosguardo (to the E.), the Via di San Francesco di Paola (Pl. A, 5), and the Barriera Petrarca.

(f.) The Cascine, or park of Florence, lies to the W., beginning at the Piazza degli Zuavi (Pl. A, B, 1, 2), and is about 2 M. in length, but of moderate breadth, being bounded by the Arno and the Mugnone (p. 528). It affords delightful and refreshing walks to the traveller fatigued with sight-seeing; in the more distant parts it is covered with woods. The name is derived from a farm to which it once belonged (*cascina* = dairy). In the proper season it is a fashionable rendezvous in the late afternoon, particularly for driving. — Outside the town, immediately to the left, is a small *Café Restaurant*. — About the middle of the Cascine is a large open space, the *Piazzale del Re* (where a military band plays on Sun. and festivals in summer), with the *Casino delle Cascine*, a frequented café-restaurant. Beyond this spot the park is comparatively deserted, and it terminates about 1 M. farther on at the monument of the *Rajah of Holapore*, who died at Florence in 1870, and whose body was burnt at this spot. Fine view of the W. environs of Florence,

with its thick sprinkling of villas. — *Electric Tramway*, see No. 2, p. 434; also *Omnibus* to the Porta al Prato (Pl. B, C, 4), see p. 434.

On the same road lies Poggio a Caiano (steam-tramway from Piazza della Stazione, see p. 434; a pleasant drive of $1\frac{1}{2}$ hr.; permissi for the villa at the 'Amministrazione' of the Palazzo Pitti, p. 437). The *Trattoria Tramway* affords good country-fare. At the end of the village (130 ft.) stands the *Villa*, built about 1480 for Lorenzo il Magnifico by *Giuliano da Sangallo* in a simple rustic style, and still entirely without modern additions. It is surrounded by a fine old park and commands a beautiful view of the Tuscan mountains. It is now a royal possession. The chief room of the 2nd story is adorned with frescoes by *Andrea del Sarto* (1521; Cæsar receiving the tribute of Egypt), *Franciabigio* (Triumph of Cicero), and *Aless. Allori* (Flaminius in Greece, and Scipio in the house of Syphax, 1580); the subjects are supposed to typify events in the history of the Medici as narrated by Paolo Giovio. — The loggia has a fine stucco-ceiling.

The electric railway to Sesto (No. 3, p. 434) proceeds first to *Ponte a Riffredi* (railway-station, see p. 430), with the ancient church of *Santo Stefano in Pane*. To the N.E., about 2 M. from Riffredi, at the foot of the hills, lies the *Villa Medicea* in Careggi, the property of the grand-dukes down to 1780 (closed at present). The villa, which contains some frescoes by *G. F. Watts*, was erected by *Michelozzo* (?) for the first Cosimo, who terminated his brilliant career in 1464 at this house, which still practically retains its original form. This was also once a favourite seat of the *Platonic Academy* (p. 443), which met in the noble loggia. Lorenzo il Magnifico, grandson of Cosimo, also died at Careggi (1492), after Savonarola had refused him absolution because he would not restore her liberty to Florence. Fine view of the environs, especially from the projecting passage below the roof.

About halfway between the Villa Medicea and Castello (see below), is the *Reale Istituto della Quietè*, a girls' school, with admirable sculptures by the Della Robbia (including a terracotta replica of Verrocchio's Doubting Thomas), and paintings by Botticelli (?) and Ghirlandajo. — A few yards farther on is the *Villa Quarto*, with beautiful gardens, erected for Duke Cosimo I. by Tribolo, now in the possession of Countess Stroganoff.

To the N.W. of Riffredi and $\frac{1}{2}$ M. to the N. of the railway-station of *Castello* (also stopped at by the Sesto Tramway if previous notice be given to the conductor) is the *Villa Reale di Petraia*, owned by the Brunelleschi in the 14th cent. but remodelled by *Buontalenti* in the Renaissance style in 1575 for the Card. Ferdinando de' Medici. It is now fitted up as a royal residence (permesso at the Pal. Pitti), and is provided with a curious modern adaptation of a Roman 'atrium'. The interior is adorned with frescoes by *Volterrano* (1686) and contains an unimportant altar-piece by *Andrea del Sarto*. The delightful gardens contain a fine oak, 400 years old, with a platform among its branches which used to be a favourite resort of Victor Emmanuel II. — Immediately to the W. lies the *Villa Reale di Castello*, with an uninteresting chateau and a beautiful park (permesso obtained at the same time as that for the Villa Petraia, whence the visitor is conducted to the Villa Castello; fee 1 fr.). Each villa possesses a fine fountain by *Tribolo*, with statues by *Giov. da Bologna*.

In *Decia*, about $1\frac{1}{4}$ M. to the N.E. of the rail. stat. of *Sesto* (p. 430), is the great *Manifattura Gineri*, founded by the *Marchese Carlo Ginori* in 1785 for the making of majolica (Melissen 1710, Vienna 1720, Sévres 1788), and now belonging to the *Società Ceramica Richard-Ginori*. Since the closing of the Naples pottery in 1808 this factory has produced porcelain in the Capodimonte style, and in 1847 it has successfully revived the ancient majolica manufacture in the style of Faenza, Gubbio, and Urbino. It also produces excellent copies of Della Robbia work. The show-rooms and collections of the firm are worth seeing (open in winter 8.30-12 and 2.30-4.30, in summer 8-11 and 2.30-5.30); permissi in the dépôt of the factory. in Florence (p. 436). The work-rooms are not shown. — By taking the tramway to Sesto, we pass the villa of *Marchese Corsi*, the celebrated

exporter of plants, which is interesting to botanists and horticulturalists (permessi at Via Ghibellina 87).

Sesto is the best starting-point for an ascent of *Monte Morello* (3085 ft.; there and back 6-7 hrs.). We go *viâ Doccia* (p. 525) to (1½ hr.) *Le Molina*, whence we proceed to the left, *viâ Morello*, to (25 min.) *Gualdo*, where the easier of the two paths to the summit diverges beyond the church. Passing (10 min.) a cattle-shed (to the left), we reach the S.E. peak, *La Casaccia* (3020 ft.), which is crowned with a ruined convent and commands an extensive and splendid view. The highest peak, named *L'Aja*, is reached in ¼ hr. more. In returning we may proceed to the N.E. *viâ Paterno* to the rail. stat. of *Vaglia* (p. 396) or we may follow the ridge to the S.E. to the *Poggio del Giro* (2455 ft.) and go on to Florence *viâ Castiglioni, Cercina, and Careggi* (p. 525).

(g.) FIESOLE, on the height about 3 M. to the N.E. of Florence, may be reached by walkers in 1½ hr. The most convenient of the various routes is offered by the electric tramway (No. 4; p. 434; best views on the right). The steep old road between San Domenico and Fiesole should be traversed once at least on foot for the sake of the beautiful views. (Visit to the *Badia*, see p. 524.) Those who go by carriage (about 8 fr.; comp. p. 433) should stipulate for the inclusion of the *Badia*; the return may be made from Fiesole *viâ Vincigliata* (p. 529) and *Ponte a Mensola* (p. 529; one-horse carr. about 10-12 fr.). — The electric tramway leads from the Piazza del Duomo through the Piazza dell'Annunziata (Pl. G, 3, 4; p. 482) and the Piazza Savonarola (Pl. I, 2) to the *Barriera della Querce*, where the precincts of the city are left. It then crosses the railway to Rome and ascends to *San Gervasio*, soon affording a fine view of the hills on the S. bank of the Arno. Beyond *Le Lune* (*Hôt.-Pens. Le Lune) the route winds up through a picturesque hilly district to *San Domenico* (see below).

PEDESTRIANS proceed by the Piazza Cavour (Pl. H, I, 1), where a triumphal arch, erected in 1789, commemorates the entry of Grand-duke Francis II., to the *Barriera delle Cure* (comp. Pl. I, 1; om., see p. 434) and ascend the *Via Bocaccio* to the N.E., on the left bank of the *Mugnone*, an insignificant stream. The *Villa Palmieri*, the property of the Earl of Crawford, where Queen Victoria resided in 1838, is passed on the right. Bocaccio makes this the residence of the narrators in his 'Decamerone' during the plague in 1348. [The *Villa Gherardo* or *Ross*, on the way to Settignano (p. 529), is supposed to have been the first meeting-place of the story-tellers, whence they afterwards migrated by a path 'full west' to the *Villa Palmieri*.] The road then ascends rapidly between garden-walls to *San Domenico*. — Another route for walkers ascends from the *Barriera della Querce* (see above) to the N.E. by the *Via della Forbici*, over the hill of Forbici, passing the *Sorbatolo della Querce* (1?) and the *Villa Dante* (1.). The latter, which was owned by the Dante family about 1800, was remodelled by the Portinari (p. 456) in the 15th cent. and now belongs to Signor Bondi. Following the *Via della Piazzola* we reach *San Domenico* in ¾ hr. more.

San Domenico di Fiesole (485 ft.; *Ristorante San Domenico*) is a small cluster of houses at the base of the hill of Fiesole. In the Dominican monastery founded here in 1406 the pious *Fra Giovanni Angelico da Fiesole* lived before his removal to San Marco at Florence. The choir of the church contains a *Madonna with saints*, painted by him* (1st chapel on the left), and an altar-piece,

the Baptism of Christ, by *Lorenzo di Credi* (2nd chapel on the right). — Opposite the church the 'Via della Badia' diverges to the left, leading in about 5 min. to the *Badia di Fiesole*, a monastery founded in 1028, occupied first by Benedictine, but after 1439 by Augustino monks. It was re-erected by *Brunelleschi* (?) about 1456-66, by order of Cosimo the Elder, and forms a remarkably attractive pile of buildings. The monastery was frequently the residence of members of the 'Platonic Academy' (p. 443). Pico della Mirandola here worked at his exposition of Genesis. After the suppression of the monastery (1778) the printing-office of the learned *Francesco Inghirami* was established here. Since 1876 it has been occupied by a superior school of the Brothers of Christian Schools.

The CHURCH, with a transept, but destitute of aisles, is covered with circular vaulting, is of noble proportions throughout, and is richly decorated by pupils of *Desiderio da Settignano*. The part of the façade which is decorated with black and white marble belongs to the original Romanesque structure. — From the choir we enter the CLOISTERS (to the right), on the W. side of which is the refectory, containing a quaint fresco by *Giovanni da San Giovanni* (1628), representing angels ministering to Christ in the wilderness; the pulpit is by *Piero di Cecco*. On the S. side is a loggia, adjoining the garden, which affords a charming view of Florence and the valley of the Mugnone.

Three routes lead from San Domenico to Fiesole. 1. The NEW ROAD to the right, traversed by the electric tramway, sweeps round to the E., affording (r.) a superb view of Florence and the Arno Valley, and describing a sharp curve beyond the station of *Regresso di Majano* (768 ft.), finally skirts the S. side of Fiesole, and ends in the Piazza del Duomo. Among the numerous villas it passes is the *Villa Lander* (to the right, below the road), where Walter Savage Landor lived for many years. [He died in 1864 at No. 93, Via della Chiesa, Florence, on the left bank of the river.] — 2. The steep OLD ROAD (Via Vecchia Fiesolana) leads past the *Villa Montaltuzzo* and the *Villa Spence*, once a favourite residence of Lorenzo the Magnificent, and in 20 min. joins the new road. About 2 min. to the right of the Villa Spence is the oratory of *Santi' Ansano*, with several works by the Della Robbia, four paintings by Jac. del Sellaio, etc. — 3. The VIA GIOVANNI DUPRÉ, called at first Via di Fontilucen'e, diverges to the left from the old road at the Villa Montaltuzzo, skirts the W. side of the Franciscan convent (p. 528), with a pretty view of the Mugnone valley, and finally reaches the Piazza del Duomo from the N., beside the ancient theatre.

Fiesole. — *ALBERGO-RISTORANTE AURORA, déj. or D. 2½-4, pens. 8-10 fr., incl. wine; — ITALIA, pens. 5-8 fr., both in the Piazza del Duomo, with small gardens and view. — *Ristorante il Ferruccio*, a little to the E. of the Piazza, with a view of the upper Mugnone Valley; *Ristorante Bellagio*, ½ M. below Fiesole, at the Regresso di Majano (p. 527).

Fiesole (970 ft.), Lat. *Faesulae*, is an ancient Etruscan town, the Cyclopean walls of which are still partly preserved. The town, the seat of a bishop, but now of no importance, contains 16,816

inhab., who like most of the natives of this district are engaged in straw-plaiting (for fans about $\frac{1}{2}$ fr., little baskets 1 fr.).

On the height we enter the spacious *Piazza Mino da Fiesole*, and perceive immediately opposite us the —

CATHEDRAL, one of the earliest and simplest examples of the Tuscan-Romanesque style, begun in 1028 by Bishop Jacopo il Bavaro, restored in 1256, and lately remodelled. It is a basilica of simple exterior, with a transept and a spacious crypt beneath the lofty choir. The columnar distances and the openings of the arches in the interior are irregular. The campanile dates from 1213.

On the entrance-wall, over the door, St. Romulus, a terracotta figure of the *School of the Robbia* (1521). — **CHOIR**. Over the altar, Madonna and saints, *School of Giotto*. The chapel to the right of the choir contains the Monument of Bishop Salutati (d. 1468), with the bust of the deceased and (above) a fine sarcophagus by *Mino da Fiesole*; to the left is a bas-relief by the same master, representing the Adoration of the Child. On the sides and above these, frescoes of the *School of Botticelli* (retouched).

Behind the cathedral is a gateway marked 'Ingresso ag'i Scavi', forming the entrance to the ruins of some ancient buildings excavated since 1873 (50 c., admitting to Museum also; see below). The *Ancient Theatre*, with its stage facing the S., has nineteen tiers of stone seats, in a semicircle 37 yds. in diameter. Below are three other rows for the seats of persons of rank. A little farther down are some scanty and partly restored remains of *Roman Thermae*. A small projection, near the Via Giovanni Dupré (p. 427), affords a view of a fragment of the *Ancient Etruscan Wall*. Above the theatre we have a good view of the valley of the Mugnone, Pratolino, and Mte. Senario (p. 529); to the left the viaducts of the railway to Faenza.

Opposite the cathedral, on the W. side of the piazza, are the *Episcopal Palace* and the *Priests' Seminary*. — On the E. side of the piazza is the small *Palazzo Pretorio*, of the 18th cent., bearing the arms of the magistrates (podestà); on the groundfloor is the insignificant *Museo Fiesolano*, containing the yield of the excavations mentioned above (tickets, see above). — Adjacent to it is the old, but entirely modernized, church of SANTA MARIA PRIMERANA, of the 10th cent., containing a tabernacle in terracotta (Crucifixion) of the school of *Luca della Robbia* (1442); to the right, reliefs of the heads of St. Rock and the Virgin by *Francesco da Sangallo* (1542 and 1575). Key at house No. 11; fee 80 c. — In the Piazza Umberto, a little to the W., is a bronze bust of *King Humbert* (1900).

The site of the Roman Capitol of Fœsulæ is occupied by a *Franciscan Monastery* (1180 ft.; not accessible for ladies), to which the Via San Francesco, ascending abruptly to the W., opposite the cathedral, leads in a few minutes. It contains a painting by *Piero di Cosimo* (Conception of the Virgin; 1480). — On the right, a little below the monastery, rises the venerable, but much disfigured church of *Sant' Alessandro*, with 15 antique columns of cipollino, probably occupying the site of a heathen temple. The plateau in front of it commands a beautiful and extensive *View (finest at sunset) of the valley of Florence, bounded on the S. by several ranges of hills, and on the W. by the heights of Monte Albano, beyond which the Apennine Alps stand prominently forth. A fine view

of the Apennines and the upper Mugnone valley is obtained from the edge of the wood behind the convent.

Beyond Fiesole, on the S.E., rises *Monte Ceceri* (1453 ft.), from the quarries of which comes the gray pietra serena so universally used in Florence. Splendid view from the top (rough path). We may descend direct to the road to San Domenico or to Ponte a Mensola (see below).

From the Regresso di Majano (p. 527) the Via Benedetto da Majano skirts the slope of Mte. Ceceri to ($\frac{1}{2}$ M.) *Majano* (565 ft.). In about $\frac{1}{4}$ hr. more we reach the road from Florence to Settignano, a little on this side of *Ponte a Mensola* (255 ft.; electric tramway, No. 5, p. 434).

On a hill-top 1 M. to the N.E. of Majano lies the *Castello di Vincigliata*, a castle of the 14th cent., belonging to Mr. T. Leader, an Englishman, which has been restored since 1855 and fitted up in a mediæval style. Visitors are admitted on Sun. and Thurs. between 8 and 5 (attendant 1 fr.). The Castello may be also reached from Ponte a Mensola by a steep road in $\frac{3}{4}$ hr., and from Fiesole in 1 hr. by a rough cart-track, passing *Borgunto*, on the N. slope of Mte. Ceceri, and the mediæval *Castel di Poggio*. — Circular drive from Florence via Fiesole and Vincigliata, see p. 526.

About $\frac{1}{2}$ M. to the E. of Florence is the high-lying and pleasant village of *Settignano* (580 ft.), the terminus of the electric tramway No. 5 (p. 434). From the upper end of the village the beautiful Via Desiderio da Settignano descends to the left via the hamlet of *Corbignano* (415 ft.), to ($\frac{1}{2}$ hr.) *Ponte a Mensola* (see above).

In the midst of a wood about 9 M. to the N. of Florence, and about 8 M. from the station of *Montesoli* (p. 396) via the village of that name, lies *Pratolino* (1512 ft.; *Ferd. Zocchi's Inn*). A little on this side of the village, to the right, is the entrance to the *Villa di Pratolino*, formerly belonging to the grand-dukes and now to Prince Demidoff (adm. only by permission of the steward). The château, built by Buontalenti about 1589 at the instance of Francesco de' Medici, for the reception of Bianca Cappello (p. 508), has long been in ruins, while the gardens have been modernized and partly converted into plantations. Almost the only relic of former splendour is a colossal crouching figure (62 ft. high), representing the Apennines and ascribed to *Giov. da Bologna*. — From Pratolino a beautiful road, with numerous views, leads to the N.E. via *Macoli* to (5 M.) the *Monte Senario* (2700 ft.), on the top of which, in the midst of a grove of pines, is a Servite Convent (*Annunziata*), founded in 1283 and restored in 1614. The great terrace affords a splendid 'Panorama of the surrounding mountains, with distant views of Fiesole and Florence, seen through the valley of the Mugnone. An excellent liqueur, 'Gemma d'Abeto', is made at the convent. From the summit we may go on to the N.W. (at first by a rough footpath) to the railway-station of *Vaglia* (p. 396; $1\frac{1}{4}$ hr., in the opposite direction 2 hrs.).

(h.) *SAN SALVI*, about $\frac{3}{4}$ M. from the *Piazza Beccaria* (Pl. I, 6; electric tramway No. 6, p. 434). We leave the tramway in the Via Aretina at the corner of the Via di S. Salvi, which brings us in 3 min. to a doorway on the right (knock). Of the Vallombrosan monastery of San Salvi, founded before 1084, where in 1312 Emp. Henry VII. established his headquarters during the siege of Florence, only the remains are now extant. The district adjoining the Campo di Marte is still called 'Campo d'Arrigo'. The former refectory (adm., see p. 438) contains a collection of old paintings belonging to the Florentine galleries and a 'Fresco by *Andrea del Sarto* (1528-27), representing the Last Supper.

The painting is calculated to be seen at a burst on entering the door. . . . It is marvellous how the shadows cast by the figures, and the parts in them turned away from the light, keep their value; how the variegated tints preserve their harmony'. — C. & O.

(4.) **VALLOMBROSA.** A visit to this celebrated monastery is now easily accomplished in one day with the aid of the cable-railway from Sant' Ellero to Saltino; but in summer several days may be very pleasantly spent at Vallombrosa (rooms should be ordered in advance in July and August). The drive from Florence or Pontassieve (see below) to Vallombrosa is charming.

FROM FLORENCE TO SANT' ELLERO, 16 M., railway in ca. 1 hr. (fares 3 fr. 5, 2 fr. 15, 1 fr. 40 c.; return-tickets to Saltino 10 fr. 60, 9 fr. 25, 8 fr. 10 c.). Only the slow trains stop at S. Ellero. — From the central station the train performs the circuit of the city, and stops at the suburban station of (3 M.) *Campo di Marte*. It then skirts the right bank of the Arno. Fiesole lies above us, to the left. The valley soon contracts. 8 M. *Compiobbi*, in a richly-cultivated district, above which rise barren heights.

13 M. Pontassieve. — **ALB. DEL VAPORE; LOCANDA DELLA STAZIONE; ITALIA.** — **DILIGENCES** daily, at 2.30 p.m., to *Stia* and to *Pratovecchio* (fare 3 fr.). — Carriages at *Borboitino's* (Alb. del Vapore) or *Fabbri's* (Locanda della Stazione): one-horse carriage to *Vallombrosa* for 1 pers., 8 fr.; two-horse carr., 2 pers. 15, each additional pers. 6 fr., luggage 5 c. per kilogramme (2½ lbs.). Carr. and pair from Florence to *Vallombrosa*, for 1-4 pers., 40 fr.; one-horse carr. to *Stia* 12, two-horse 24 fr.; to *Camaldoli* 25 and 40 fr.

Pontassieve (320 ft.), a small village at the confluence of the *Sieve* and the Arno, formerly derived some importance from its situation on the highroad over the Apennines to Forlì.

The road from Pontassieve to (5 hrs.) *Vallombrosa* crosses the *Sieve* beyond the village and ascends the valley of the Arno. About 1 M. from *Pontassieve*, where the road forks, we keep to the left. From the second fork (1½ M. farther) the left branch leads to the *Consuma Pass* and the *Casentino* (p. 532), the right follows the ridge to (8 M.) the village of *Pelago* (Locanda della Pace), the birthplace of *Lor. Ghiberti*, and (2½ M.) *Paterno*, formerly a monastery-farm, and thence ascends a picturesque gorge (steep towards the end) to the village of *Tosi*, 2½ M. farther on. The road steadily ascends, usually through woods, to (1¼ hr.) *Vallombrosa* (p. 531).

16 M. Sant' Ellero (365 ft.; no inn) is an insignificant village with an old castle. — From S. Ellero to *Arezzo* (p. 534; 38 M., in 2½ hrs.), see *Baedeker's Central Italy*.

The **CABLE RAILWAY** from S. Ellero to Saltino is 5 M. long, with a maximum gradient of 22:100. The ascent takes about 1 hr.; fare 4, return-ticket 6 fr. The time-table changes so frequently, that previous enquiry is necessary. — The train starts from the railway-station at S. Ellero and ascends through a grove of oaks, on the bank of the torrent *Vicano*, to the crest of one of the numerous spurs which the *Pratomagno* range throws out into the valley of the Arno. A striking view is disclosed; straight on, Saltino appears, above a steep slope. — 1 M. *Donnini*. We now traverse a well-cultivated district high above the *Vicano*, and then ascend gently on the right bank of the *Olliana* to (2½ M.) *Filiberti*, beautifully situated at the foot of the *Pratomagno* chain. The railway skirts the slope in windings (fine views). — 5 M. *Saltino* (8140 ft.), finely situated on a barren promontory, commanding a splendid view. Near



the station are the *Hôtel Vallombrosa* (burned down in Aug., 1902) and the *Hôtel Croce di Savoia*; $\frac{1}{2}$ M. farther on is the *Grand Hôtel Castello di Acquabella* (pens. 12-15 fr.).

The carriage-road leads through a dense grove of firs to ($1\frac{1}{4}$ M.) *Vallombrosa*. The road which diverges to the right at the station and passes the *Scoglio del Saltino*, a projecting rock with a fine view of the Arno valley, is only a little longer.

The convent of *Vallombrosa* (3140 ft.), situated in a shaded and sequestered spot on the N.W. slope of the Pratomagno chain, was founded in 1015 and suppressed in 1866. The present buildings, dating from 1637, have been occupied since 1870 by the *Reale Istituto Forestale*, the only advanced school of forestry in Italy. There are now only three monks here, who celebrate service in the church, and attend to the meteorological observatory. Hotel: *Albergo della Foresta* (the former *Foresteria*), R. from $3\frac{1}{2}$, B. 1, luncheon $2\frac{1}{2}$, D. 4, pension (L. and wine extra) 7-12, in July and August 8-12, omn. from the cable-railway $\frac{1}{2}$ fr.

The monastery of Vallombrosa was founded by *San Giovanni Gualberto* (965-1073), the scion of a wealthy and powerful family of Florence, who after a career of youthful profligacy resolved to devote the remainder of his life to the most austere acts of penance. His brother Hugo having fallen by the knife of an assassin, Gualberto was bound by the customs of the age to follow the bloody law of retaliation. Descending one Good Friday from the church of San Miniato near Florence, accompanied by armed followers, he suddenly encountered the assassin at a narrow part of the road. The latter fell at his feet and implored mercy. The knight forgave his enemy, and led him to San Miniato, where he himself assumed the cowl. Finding the discipline there too lax, however, he betook himself to this lonely spot and founded Vallombrosa.

Il Paradisino (3336 ft.), a small hermitage situated on a rock $\frac{1}{4}$ hr. to the left above the monastery, is now an annexe to the Alb. della Foresta (see above; rooms not very comfortable). The platform in front commands an admirable *Survey of the monastic buildings, and of the broad valley of the Arno as far as Florence, half of the cathedral-dome of which is visible behind a hill. The horizon is bounded by the Alpi Apuane (p. 106). — Another pleasant walk may be taken on the road leading from the hotel towards the N.E. along the mountain-slopes to ($2\frac{1}{4}$ M.) *Lago*, which is to be continued to the *Consuma Pass* (p. 532).

The ascent of the *Secchieta* (4765 ft.), the N. summit of the *Pratomagno Chain*, from Vallombrosa occupies $1\frac{1}{2}$ -2 hrs. (guide not indispensable for experts). The path diverges to the right, a little before we reach the *Paradisino* (see above) and ascends to the S.E. mostly through dense pine forest and afterwards over pastures, passing the so-called *Romitorio della Macinaja*, to the crest of the ridge, which it reaches at a narrow depression. Hence we ascend to the left to (26 min.) the *Tabernacolo di Don Piero*, an old chapel commanding a splendid *View. To the E. lies the green Casentino Valley, bounded on the N.E. by the lofty Monte Falterona, where the Arno rises; to the W. the fertile and richly-cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is sometimes visible in the extreme distance. — We may return to Vallombrosa from the chapel by keeping to the N.W., via the *Croce Rossa*; or we may descend to the W. from the *Romitorio* to Saltino direct via the bare ridge of the *Bocca di Lupa*.

From the *Segnale di Pratomagno* (5228 ft.), the highest summit of the Pratomagno chain (4-5 hrs. from Vallombrosa, with guide) a steep path descends to the N., through woods and ravines (1½ hr.), skirting the brook *Solano*, passing *Cetica* and several other mountain-villages, and leading to the picturesque market-town of *San Niccolò*, commanded by the ancient fort of that name, and situated at the confluence of the Solano and Arno, where the fertile Casentino expands. Carriage-roads lead from S. Niccolò to Poppi (4¾ M.; p. 534), and to Stia and Pratovecchio (4 M.; see below).

(k.) CAMALDOLI and LA VERNA. This excursion takes walkers 3½-4 days from Pontassieve or Vallombrosa. 1st Day, over the Consuma Pass to Stia and Pratovecchio; 2nd Day, direct or via the Falterona to Camaldoli; 3rd Day, by Badia a Prataglia to La Verna; 4th Day, to Bibbiena, and thence by train to Arezzo. Those who omit the beautiful hill-walks in the Casentino visit Camaldoli from Poppi or Bibbiena, and La Verna by carriage from Bibbiena. Comp. the *Guida Illustrata del Casentino* (Florence, 1889), by C. Beni.

The road mentioned at p. 531 ascends past the old castle of *Diaceto*, the (4 M.) village of the same name, and the (6½ M.) hamlet of *Borselli* to the (10½ M.) *Consuma Pass* (ca. 8360 ft.), which may also be reached from Vallombrosa by a bridle-path (comp. above; guide necessary, 2 hrs.). A little on this side of the head of the pass is the small village of *Consuma*, with two poor osterie. The summit of the *Monte Consuma* (3435 ft.) lies to the right. Farther on the road leads up and down to (14 M.) the lonely inn (unpretending) of *Casaccia* and (15 M.) *Omomorto*. A little lower down a view is disclosed of the Casentino, or upper valley of the Arno, bounded on the N. and E. by the Central Apennines and on the W. by the Pratomagno chain, while it is open towards the S. To the S.E. appears the jagged outline of the Verna, and a little farther on, to the left, the range of Falterona. — At (17 M.) *Scarpaccia* the road to (19½ M.) Stia and Pratovecchio diverges to the left from the highroad to Bibbiena. To the right, 1½ M. to the S.W. of Pratovecchio, we see the ruined castle of *Romena*, mentioned by Dante (*Inferno*, xxx. 78), near which arose the *Fonte Branda*, now dried up. A little farther on the road again forks, the left branch leading to Stia, the right to Pratovecchio. The station of the railway to Arezzo (p. 534) lies between these two places.

Stia (1460 ft.; **Alb. della Stazione Alpina*, R. 1½ fr., unpretending; carr. and pair to Camaldoli via Poppi, 10-12 fr.), with an picturesque church ('La Pieve'), and Pratovecchio (1410 ft.; *Alb. Bastieri*) are well adapted as headquarters for excursions in the Casentino (guide 5 fr. daily, and his food).

From Pratovecchio a footpath leads to *Camaldoli* (about 9 M.) via *Moggiona*; another route, somewhat longer, passes *Casalino* and *Sacro Eremo* (see p. 539). — The following is a fine but somewhat fatiguing round from Stia: past the ruined castle of *Porciano* to the N. of the *Source of the Arno* ('Capo d'Arno'; see Dante's 'Purgatorio', xiv.; 4265 ft.), 3 hrs.; thence to the summit of *Monte Falterona* (5410 ft.; *Recovero Dante*, of the Ital. Alpine Club), which com-

mands a wide *View, extending in clear weather from the Tyrrhenian Sea to the Adriatic; descent to the *Alp Stradella*, 1 hr.; viâ the *Glogana di Scali* and the *Prato di Bertone* to the *Sacro Erêmo* (see below) 4 hrs., back to Camaldoli $\frac{3}{4}$ hr. (in the reverse direction, from Camaldoli to the Falterona, 7 hrs.). — Hurried travellers may ascend direct to the E. from Stia, viâ ($1\frac{1}{4}$ hr.) *Lonnano*, to ($4\frac{1}{2}$ hrs.) the *Prato di Bertone* (see below), and descend thence viâ *Sacro Erêmo* to ($1\frac{1}{4}$ hr.) *Camaldoli* (guide desirable).

The suppressed abbey of Camaldoli (2717 ft.; **Grande Albergo*, pens. with wine 12 fr.; *Restaurant*, on the groundfloor, cheaper) is prettily situated in a narrow wooded valley. It was founded in 1012 by St. Romuald (d. 1027) but frequently destroyed by fire and devastated by war. The environs are wild and beautiful. A steep road ascends to ($1\frac{1}{4}$ hr.) the *Sacro Erêmo* (3680 ft.), a monastery with hermitages, founded in 1046 and surrounded by fine pine-woods.

The name of the place is said to be derived from Campus Maldoli, after a certain pious Count Maldolus, who presented it to his friend St. Romuald. From this spot the reputation of the order for austere discipline, sanctity, and erudition extended throughout the whole of Italy, although the number of their cloisters was never great. Camaldoli, as well as Vallombrosa, lost its valuable library and many treasures of art through the rapacity of the French in 1800.

The *Views from the narrow ridge of the Apennines at the back of *Sacro Erêmo*, especially from the summit which is not planted with trees, called the **Prato di Bertone* or the *Prato al Soglio*, are very extensive and beautiful. To the N.E. the houses of Forlì may be distinguished in clear weather, still farther off the site of Ravenna, and in the extreme distance the glittering Adriatic; W. the chain of the Pratomagno, the lower valley of the Arno as far as Pisa and Leghorn, and beyond them the Mediterranean. The spectator here stands on one of the summits of the 'backbone of Italy', whence innumerable mountains and valleys, as well as the two different seas, are visible.

Walkers from Camaldoli may reach the highroad from Cesena to Bibbiena in $1\frac{1}{2}$ hr. by a rough and stony track, and then proceed viâ *Partina* to (6 M.) *Bibbiena* (p. 534). If time allows, however, the road from Camaldoli to ($7\frac{1}{2}$ M.) *Poppi* (p. 534) is preferable. In the opposite direction Camaldoli may be reached by carriage from *Poppi* in $\frac{1}{2}$ hr., from *Bibbiena* in $2\frac{1}{2}$ hrs.

FROM CAMALDOLI TO LA VERNA on foot. Pedestrians should select the beautiful but fatiguing route (with guide) viâ the *Sacro Erêmo* and the village of (2 hrs.) *Badia a Prataglia* (2765 ft.; Hôt. *Mulinacci*; Locanda *Trinci*; Pens. *Boscoverde*, English, 8 fr.), which lies on the above-mentioned road from *Bibbiena* to *Cesena*. Thence we proceed to the S.E. to (2 hrs.) *Corezzo* and descend along the stream of that name to ($\frac{3}{4}$ hr.) *Biforco*, at its confluence with the *Corsalone*. We then ascend along the *Corsalone* and through plantations of oaks to ($2\frac{1}{4}$ hrs.) a stony upland plain, interspersed with marshes. Above this rises the abrupt sandstone mass of the *Verna*, to a height of 850 ft. On its S.W. slope, one-third of the way up, and 3660 ft. above the sea-level, is seen a wall with small windows, the

oldest part of the monastery, built in 1215 by St. Francis of Assisi, and substantially rebuilt after a fire in 1472. Strangers receive good food and accommodation here, for which a fair recompense is expected (ladies not admitted). The monks show the extensive convent, the three churches with their excellent reliefs in terracotta of the school of the *Robbia* (Annunciation by *Andrea della Robbia* in the main church), and the *Luoghi Santi*, a series of grottoes once frequented by St. Francis. — A path ascends through beautiful woods to the *Penna della Verna* (4165 ft.), also known simply as *l'Apennino*, 'the rugged rock between the sources of the Tiber and Arno', as it is called by Dante (*Paradiso*, xi. 106). The celebrated view from this ridge, now somewhat obscured by trees, is best obtained from the small chapel on the N.W. spur, about $\frac{3}{4}$ hr. above the monastery. — About $\frac{1}{4}$ hr. below the convent, at the end of the Bibbiena road (see below), stands a modest *Osteria*.

To the S., not far from the monastery, is situated the ruined castle of *Chiusi*, occupying the site of the ancient *Clusium Novum*, where Lodovico Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born on 8th March, 1475, at *Caprese*, in the neighbouring valley of the *Singerna*, but in 1476 his parents removed to *Setignano* (p. 529).

FROM STIA-PRATOBOCHIO TO AREZZO, 28 M., railway in $1\frac{3}{4}$ -2 hrs. (fares 5 fr. 10, 3 fr. 60, 2 fr. 30 c.), descending the Arno valley. Beyond (4 M.) *Porrena-Strada*, the first station, the train passes the ancient church of *Campaldino*, where in a sanguinary conflict, on 11th June, 1289, Dante distinguished himself by his bravery, and aided his Guelph countrymen to crush the might of Arezzo and the Tuscan Ghibellines. — $5\frac{1}{2}$ M. *Poppi* (*Alb. Vessosi*), on a hill (1425 ft.) rising to the right above the Arno, is commanded by the lofty tower of the castle of the *Counts Guidi*, the ancient lords of the Casentino, expelled by the Florentines in 1440. The castle was built in 1290 and partly restored in 1896-99. Road to Camaldoli, see p. 533 (carr. 7, with two horses 10 fr.).

9 M. *Bibbiena* (*Alb. Amorosi*, R. $1\frac{1}{2}$ fr., well spoken of), the birthplace of Bernardo Dovizi, afterwards Cardinal Bibbiena (1470-1520), the patron of Raphael, is prettily situated on a hill (1370 ft.) rising from the Arno (carr. from the station to the town $\frac{1}{2}$ fr.). The principal church, *San Lorenzo*, contains fine terracotta reliefs of the Adoration of the Holy Child and the Descent from the Cross, of the school of the *Robbia*. — Bibbiena is the starting-point for those who visit La Verna by carriage ($7\frac{1}{2}$ M., in 2 hrs.; carr. and pair 10-12 fr., bargaining necessary).

18 M. *Rassina* (1000 ft.), with a silk-factory. — 28 M. *Giovi*. The train now quits the valley of the Arno and traverses the rich *Val di Chiana* to —

28 M. *Arezzo* (970 ft.; *Vittoria*; *Inghilterra*; *Stella*, with good trattoria), a provincial capital with 44,000 inhab. and several interesting churches; see *Baedeker's Central Italy*.

List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor, ca. = circa, about; Bol. = Bolognese, Bresc. = Brescian, Crem. = Cremonese, Flor. = Florentine, Ferr. = Ferrarese, Flem. = Flemish, Friul. = Friulian, Gen. = Genoese, Lomb. = Lombardic, Mant. = Mantuan, Mil. = Milanese, Mod. = of Modena, Ncap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Pied. = Piedmontese, Pis. = Pisan, Rav. = of Ravenna, Rom. = Roman, Sien. = Sienese, Span. = Spanish, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

The Arabic numerals enclosed within brackets refer to the art-notice throughout the Handbook, the Roman figures to the Introduction.

- Abbàte, Niccolò dell'*, Mod. P., 1512-71. — (236).
- Alba, Macrino d'*, Pied. P., ca. 1470-1528 (?). — (31).
- Albani, Franc.*, Bol. P., 1578-1660. — (365).
- Alberti, Leon Batt.*, Flor. A., 1404-72. — (xlii. 238. 443).
- Albertinelli, Mariotto*, Flor. P., assistant of Fra Bartolomeo, 1474-1515. — (lviii. 444).
- Alemannus, Joh. (Giovanni Alemanno, Giov. da Murano)*, Ven. P., middle of the 15th cent. — (268).
- Alessi, Galeazzo, A.*, follower of Michael Angelo, 1500-1572. — (xlviii. 71. 117).
- Algardi, Al.*, Bol. S., A., 1592-1654.
- Aliense (Ant. Vassilacchi)*, Umbr. and Ven. P., d. 1628.
- Allegri, Ant.*, see *Correggio*.
- Allori, Aless.*, Flor. P., 1535-1607. — (444).
- , *Cristofano*, Flor. P., 1577-1621. — (lxii. 444).
- Allighieri da Zevio*, Ver. and Pad. P., second half of the 14th cent. — (xli. 228).
- Alunno*, see *Foligno*.
- Amadò (Amadio), Giov. Antonio*, Lomb. S., A., 1447-1522. — (i. 117).
- Amerighi*, see *Caravaggio*.
- Ammanati, Bart.*, Flor. A., S., 1511-92. — (xlvii).
- Angelico da Fiesole, Fra Giov.*, Flor. P., 1367-1455. — (lii. 444. 528).
- Anguisciola (Anguisciola), Sofonisba d'*, Crem. P., 1535-1628. — (190).
- Anselmi, Michelangelo*, Lucca and Parma, P., 1491-1554.
- Antelami, Benedetto*, Lomb. S., flourish ed ca. 1178-96.
- Araldi, Al.*, Parm. P., 1465-1528.
- Arca, Nicc. dell'*, of Bari, Bol. S., d. 1494. — (366).
- Arezzo, Niccolò d' (Nicc. di Piero Lambertini)*, Flor. S., d. 1420.
- Arpino, Cavallere d' (Gius. Cesari)*, Rom. P., ca. 1560-1640. — (lxi).
- Aspertini, Amico*, Bol. and Lucca P., ca. 1475-1552. — (421).
- Avanzi, Jacopo degli*, Bol. P., 2nd half of the 14th century.
- Avanzo, Jacopo d'*, Ver. and Pad. P., 2nd half of the 14th cent. — (xli).
- Bacchiacca (Fran. Ubertini)*, Flor. P., ca. 1490-1507.
- Baccio d'Agnòlo*, Flor. A. and S., 1462-1543. — (xlvi).
- Badile, Ant.*, Ver. P., teacher of Paolo Veronese, 1480-1560.
- Bagnacavallo (Bart. Ramenghi)*, Bol. and Rom. P., 1434-1542. — (lx. 365).
- Baldovinetti, Alessio*, Flor. P., 1427-96. — (444).
- Baldussetti, Giov. di*, Pis. and Lomb. S., flourished ca. 1321-39.
- Bambaja, il (Agostino Busiti)*, Mil. S., ca. 1480-1548. — (li. 117).
- Bandinelli, Baccio*, Flor. S., 1493-1560. — (lv. 446).
- Bandini, Giov. (G. dall'Opera)*, Flor. S., pupil of the last, ca. 1570.
- Baratta, Franc.*, Rom. S., pupil of Bernini, d. 1700.
- Barbarelli, Giorgio*, see *Giorgione*.
- Barbati, Jac. de'*, Ven. P., ca. 1500.
- Barbieri, see Guercino*.
- Baroccio, Federico*, Rom. P., follower of Correggio, 1528-1612.

- Barozzi, Giac.*, see *Vignola*.
Bartolomeo della Porta, Fra, Flor. P., 1476-1517. — (lviii. 444).
Bassani, Marco, Ven. P., d. 1521. — (263).
Bassano, Franc. (da Ponte), the Elder, father of Jacopo, Ven. P., ca. 1500. — (253).
 — — —, *the Younger*, son of Jacopo, Ven. P., 1548-90.
 — *Jacopo (da Ponte)*, Ven. P., 1510-92. — (258. 269).
 — *Leandro (da Ponte)*, son of Jacopo, Ven. P., 1558-1623.
Batoni, Pompeo, of Lucca, Rom. P., 1708-87.
Bazzi, Giov. Ant., see *Sodoma*.
Beccafumi, Domenico, Sien. P., 1486-1551.
Begarelli, Ant., Mod. S., 1498-1565. — (li. 348).
Bellano, Bart., Pad. and Flor. S., pupil of Donatello, 1480-98.
Bellini Gentile, brother of Giovanni, Ven. P., ca. 1427-1507. — (iii. 285).
 — *Giovanni*, Ven. P., ca. 1428-1516. — (liii. 288).
 — *Jacopo*, father of Giov. and Gentile, Ven. P., ca. 1400-64. — (liii. 288).
Belotto, see *Canaletto*.
Bembo, Bonifazio, Crem. P., after 1450.
Bertinetti, Pietro, see *Cortona*.
Bergamaseo, Guglielmo (Gugl. del Zano), Ven. A., flourished ca. 1520.
Bernini, Giov. Lorenzo, Rom. A., S., 1598-1680.
Bertoldo di Giovanni, Flor. S., pupil of Donatello and teacher of Michael Angelo, d. 1491.
Belli, Bernardino, see *Pinturicchio*.
Bianchi Ferrari, Ferr. and Mod. P., teacher of Correggio, d. 1510.
Bibbiana, Ant. Gaili da, Bol. A., 1700-1774.
Bicci di Lorenzo, Flor. P. and S., 1378-1452.
Bigio, Franc., see *Franciabigio*.
Bigordi, see *Ghirlandajo*.
Bissolo, Pier Franc., Ven. P., 1484-1545.
Boccaccino, Boccaccio, Crem. and Ven. P., ca. 1480-1518. — (190).
Bologna, Giov. da (Jean Boulogne, from Duval), Flem. and Flor. S., 1524-1608. — (444).
Bottraffo (Bellraffo), Giov. Ant., Mil. P., pupil of Leon. da Vinci, 1487-1518. — (117).
Bonannus, Pisan A., S., towards the end of the 12th cent. — (405).
Bonasia, Bart., Mod. P., flourished ca. 1485.
Bonifazio the Elder (dei Pigni), d. 1540, *the Younger*, d. 1553, *the Youngest* (*Venaziano*), flourished ca. 1555-79, Ven. P. — (ixi. 228, 280).
Bononi, Carlo, Ferr. P., 1569-1632.
Bonsignori, Franc., Ver. P., 1455-1519.
Bonvicino, see *Moretto*.
Bordone, Paris, Ven. P., 1500-1571. — (ixi. 269).
Borgognone, Ambrogio. da Fossano, Mil. P., flourished 1486-1523 — (117).
Botticelli, Aless. or Sandro (Al. Filipepi), Flor. P., 1446-1510. — (iii. 444).
Bramante, Donato, Umbr. Mil., and Rom. A., 1444-1514. — (xvi. xlvii. 117).
Brea, Lod., of Nizza, P., ca. 1500.
Bregno, Lorenzo, Ven. S., d. 1523.
Briosco, Andrea, see *Riccio*.
 — *Ben*, Lomb. S., after 1500.
Bronzino, Angelo, Flor. P., 1502-72. — (lviii. 444).
Brueghel the Elder, Jan, Flem. P., of Brussels, son of Pieter the Elder, 1568-1625.
 — — —, *Pieter*, Dutch P. of Breda, ca. 1525-69.
 — *the Younger, Pieter*, Flem. P. of Brussels, son of the preceding, 1564-1633.
Brunelleschi (Brunellesco), Filippo, Flor. A., S., 1379-1446. — (xvi. 448).
Brusaporci (Dom. Riccio), Ver. P., 1494-1567.
Buffalmacco (Buonamico Cristofani), Pisan P., ca. 1390. — (406).
Buggiano (Andrea di Lazzaro de' Cavalcanti), Flor. S., pupil of Donatello, 1412-82.
Bugiardini, Giuliano, Flor. P., 1475-1554.
Buon, Bart., *the Elder*, son of Giovanni, Ven. A., S., 15th cent.
 — *Bart. (the Younger) Bergamasco*, Ven. A., after 1500.
 — *Giovanni*, Ven. A. and S., 15th cent. — (283).
 — *Pantaleone*, son of Giovanni, Ven. A. and S., 15th cent.
Buonarrotti, see *Michael Angelo*.
Buonconsiglio, Giov., surnamed *Marescalco*, Vic. P., flourished ca. 1497-1530. — (248).
Buontalenti, Bern., Flor. A., 1536-1608.
Busti, Agost., see *Bambaja*.
Caccini, Giov. Batt., Flor. A., 1562-1612.
Callari, Benedetto, brother of P. Veronese, Ven. P., 1538-98.
 — *Carletto*, son of P. Veronese, Ven. P., 1572-96.
 — *Gabriele*, son of P. Veronese, Ven. P., 1568-1631.
 — *Paolo*, see *Veronese*.

- Camaino, Tino di*, Sien. S., d. 1339.
Cambiasso, Luca, Gen. P., 1527-85. — (71).
Cambio, Arnolfo di, Flor. A., S., 1232-1301. — (443 406).
Campagna, Girolamo, Ven. S., pupil of Jac. Sansovino, 1552-1623. — (268).
Campagnola, Dom., Pad. P., ca. 1484-1564 (7).
Campi, Ant., son of the following, Crem. P., d. ca. 1591. — (180).
 —, *Galeazzo*, Crem. P., 1475-1536. — (180).
 —, *Giulio*, son of the preceding, Crem. P., ca. 1502-72. — (190).
Campione, Matteo da, Lomb. A., S., d. 1368.
Canaletto (Antonio Canale), Ven. P., 1697-1768. — (269).
 — (*Bern. Belotto*), Ven. P., 1724-80. — (269).
Canova, Antonio, S., 1767-1832.
Caprina, Meo del, Flor. A., 1430-1501.
Caradosso, see *Foppa*.
Caravaggio, Michaelangelo Amerighi da, Lomb., Rom., and Neap. P., 1569-1609.
 —, *Polidoro da*, Rom., Neap., and Sicilian P., 1495-1543. — (lix).
Cariani, Giov. (Giov. Bursi), Bergam. and Ven. P., flourished ca. 1514-41.
Caroto, Franc., Ver. P., 1470-1546. — (lx 239).
Carpaccio, Vittore, Ven. P., flourished ca. 1480-1520. — (268).
Carpi, Ghrol. da, Ferr. P., 1501-68.
Carracci, Agostino, Bol. P., 1558-1801. — (865).
 —, *Annibale*, brother of Agostino, Bol. P., 1560-1809. — (lxii. 865).
 —, *Lodovico*, cousin of Agostino, Bol. P., 1555-1619. — (865).
Carraccino, see *Mulinari*.
Carrucci, see *Pontormo*.
Castagno, Andrea del, Flor. P., 1390-1457. — (lil. 448).
Castiglione, Benedetto, Gen. P., 1610-70. — (71).
Catena, Vincenzo, Ven. P., d. 1531. — (263).
Cavazzola (Paolo Morando), Ver. P., 1488-1522. — (lx 223).
Cavendish, Giac., Bol. P., 1577-1660.
Cellini, Benvenuto, Flor. S. and goldsmith, 1500-1572. — (444).
Cignani, Carlo, Bol. P., 1628-1719.
Cigoli (Luigi Cardi da), Flor. P., 1559-1613. — (444).
Cima (Giov. Batt. C. da Conegliano), Ven. P., 1459-1517. — (263. 824).
Cimabue, Giov., Flor. P., 1240?—after 1302. — (xl. 406).
Cione, Andrea di, see *Orcagna*.
Cioni, Andrea da, see *Verrocchio*.
Cittadella, see *Lombardi, Alf.*
Cluſſagni, Bernardo di Piero, Flor. S., 1381-1457.
Civitali, Matteo, Lucca, S., 1435-1501. — (l. 416).
Claude le Lorrain (Gellée), French P., 1600-1682.
Clementi, Prosp., S. in Reggio, grandson of Bart. Spani, pupil of Michael Angelo, d. 1584.
Clouet, Jehan, Netherland.-French P., d. 1540.
Coducci, Moro, Ven. A., d. 1504. — (268).
Conegliano, Giov. Batt. da, see *Cima*.
Correggio (Antonio Allegri da), Parm. P., 1494-1534. — (lx. 341. 356).
Cortona, Pietro (Berettini) da, Flor. A., P., and decorator, 1596-1669.
Costmo, Pièro di, see *Pièro*.
Cossa, Franc., Ferr. and Bol. P., d. 1480. — (356).
Costa, Lorenzo, Ferr. and Bol. P., 1460-1535. — (236. 356).
Cranach, Lucas, German P., 1472-1558.
Credi, Lorenzo di, Flor. P., 1459-1537. — (liv. 81 444).
Crespi, Daniele, Mil. P., 1590-1630. — (117).
 —, *Giov. Batt. (il Cerano)*, Mil. P., 1557-1633. — (117).
Crivelli, Carlo, Ven. P., flourished ca. 1468-93. — (lil. 123. 283).
Cronaca, Simone Pollajuolo, Flor. A., 1454-1508. — (443).
Dantele, Pellegrino da San, see *Pellegrino*.
Danti, Vinc., Flor. S., 1530-76.
David, Gerard, Flem. P., d. 1523.
Deferrari, Desendente, see *Ferrari*.
Dolci, Carlo, Flor. P., 1616-86. — (444).
Domenichino (Domenico Zampieri), Bol., Rom., and Neap. P., A., 1581-1641. — (lxii. 365).
Donatello (Donato di Niccolò di Betto Bardi), Flor. S., 1386-1466. — (l. 443. 248).
Dosso Dosso (Giov. di Niccolò Lutero), Ferr. P., ca. 1479-1542. — (lx. 356).
Dou, Gerard, Dutch P., pupil of Rembrandt, 1618-75.
Duccio, Agostino d'Antonio di, Flor. S. and A., 1418—after 1481.
 —, *di Buoninsegna*, Sien. P., flourished ca. 1285-1320. — (xl).
Dürer, Alb., German P., 1471-1528. — (458).
Dyck, Ant. van, Antwerp, Flem. P., 1599-1841. — (71).
Eisheimer, Adam, Germ. P., 1578-1620.
Empoli, Jac. Chimenti da, Flor. P., 1554-1640.
Fabrizio, Gentile da, Umbr. P., ca. 1370-1428. — (lil. 268).

- Falconetto, Giov. Maria*, Ver. and Pad. A., P., 1458-1634. — (xlvii).
Fapresto, see *Giordano*.
Farinato, Paolo, Ver. P., ca. 1524-1806.
Ferramola, Floriano or *Floravante*, Bresc. P., d. 1528. — (200).
Ferrari, Defendente de, Pied. P., ca. 1500. — (81).
 —, *Gaudenzio*, Pied. and Lomb. P., 1471(?) - 1546 — (31. 117. 185).
Ferrucci, Andr., Flor. S., 1485-1526.
Fieravanti, Fieravante, Bol. A., ca. 1380-1447.
Fiésole, Fra Giovanni Angelico da, see *Angelico*.
 —, *Mino da*, Flor. S., 1431-84. — (1).
Filarete, Ant. (Ant. Averulino), Flor. A., S., d. after 1465. — (116).
Finiguerra, Maso, Flor. goldsmith, 1427 - after 1482.
Floravante, see *Ferramola*.
Foggini, Giov. Batt., Flor. S., 1652-1737.
Foligno, Nicc. (Alunno) di Liberatore da, Umbr. P., ca. 1480-1502.
Fontana, Carlo, Rom. A., 1634-1714.
 —, *Prospero*, Bol. P., 1512-97.
Foppa, Cristoforo, surnamed *Caradossio*, Lomb. and Rom. goldsmith, d. 1527 — (117).
 —, *Vincenzo*, Lomb. P., d. 1492. — (117).
Formigine (Andrea Marchesi), Bol. A., S., ca. 1510-70.
Francavilla (Franchesville), Pietro, of Cambrai, S., pupil of Giov. da Bologna, 1548 - ca. 1618.
Francesca, Piéro della (Pietro di Benedetto), Umbrian-Flor. P., pupil of Dom. Veneziano, ca. 1420-92. — (111).
Francia, Francesco (Franc. Raibolini), Bol. P., S., 1450-1517. — (365).
 —, *Giàcomo*, son of the last, Bol. P., ca. 1457-1557. — (366).
Francabigio (Francesco Bigio), Flor. P., 1482-1525. — (444).
Francucci, Innoc., see *Imola*.
Furini, Franc., Flor. P., 1604-1646. — (444).
Gaddi, Agnolo, Flor. P., pupil of Giotto, 1338-1396. — (443).
 —, *Gaddo*, Flor. P., ca. 1260-1327.
 —, *Taddéo*, Flor. P., A., pupil of Giotto, ca. 1300-88. — (443).
Garbo, Raffaellino del (R. del Capponi), Flor. P., 1466-1524.
Garofalo (Benvenuto Tisi da), Ferr. P., 1481-1558. — (11x. 356).
Gellée, see *Claude le Lorrain*.
Ghiberti, Lor. (di Ocone), Flor. S., 1378-1455. — (xlix. 443).
Ghirlandajo, Dom. (Dom. Bigordi), Flor. P., 1449-84. — (xlii. 444).
Ghirlandajo, Ridolfo, son of the last, Flor. P., 1438-1561. — (lviii. 444).
Gianpietrino, see *Pedrin*.
Giocondo, Fra, Ver. and Rom. A., 1435-1515. — (xli. 223).
Giolino, Nicc., Ver. P., ca. 1436-1518.
Giordano, Luca, surnamed *Fapresto*, Neap. P., ca. 1682-1705.
Giorgione (Giorgio Barbarelli), Ven. P., 1477?-1510. — (1x. 267. 268).
Giottino, Flor. P., pupil of Giotto. — (445).
Giotto (di Bondone), Flor. P., A., S., 1276-1337. — (xl. 243. 443).
Giovanni da San Giovanni, see *San Giovanni*.
Gobbo, see *Solari*.
Goes, Hugo van der, Flemish P., ca. 1420-82.
Gozzoli, Benozzo, Flor. and Pis. P., pupil of Fra Angelico, 1420-87. — (111. 444. 406).
Granacci, Franc., Flor. P., 1409-1543.
Grandi, Ercole di Giulio Cesare, Ferr., d. 1581.
Guardi, Franc., Ven. P., 1712-93.
Guariento, Pad. P., ca. 1310-77. — (26).
Guarini, Guarino, Mod. and Pied. A., 1524-83.
Guercino, il (Giov. Franc. Barbieri), Bol. and Rom. P., 1591-1666. — (354. 365).
Holbein, Hans, the Younger, German P., 1497-1543.
Honthorst, Gerh. (Gerardo della Nolle), Dutch P., 1590-1666.
Imbia, Innocenzo da (Inn. Francucci), Bol. P., 1494-1549. — (365).
Juvara, Fil., Rom., Pied., and Lomb. A., 1685-1735.
Kaufmann, Maria Angelica, German P., 1741-1807.
Kranach, see *Kranach*.
Landini, Taddeo, Flor. and Rom. S., d. 1594.
Lanfranco, Giov., Bol., Rom., and Neap. P., 1580? - 1647.
Lantini, Bernardino, Pied. and Lomb. P., d. ca. 1578.
Leonardo da Vinci, Flor. and Mil. P., S., and A., 1452-1519. — (111. 117. 444).
Leoni, Leone, of Arezzo, Mil. S., 1509-82.
Leopardi, Aless., Ven. S., A., d. 1522. — (11. 263).
Liberale da Verona, Ver. P., 1451 - ca. 1515? — (323).
Libri, Girolamo dal, Ver. P., 1474-1556. — (323).
Licinio, Bernardino, Bergam. and Ven. P., flourished ca. 1511-44.
 —, *Giov. Ant.*, see *Fordenone*.

- Ligozzi, Jac.*, Flor. P., 1543-1627.
Lionardo, see *Leonardo*.
Lippi, Filippino, Flor. P., ca. 1459-1504. — (444. 429).
 —, *Fra Filippo*, father of Filippino, Flor. P., 1412-69. — (iii. 248. 444).
Lombardi, Alfonso (Alf. Cittadella), Ferr. and Bol. S., 1488-1537. — (367).
 — (*Pietro*, d. 1515, *Antonio*, d. 1516, *Tullio*, d. 1559, *Girolamo*, etc.), Ven. A. and S. — (xvi. 268).
Longhena, Bald., Ven. A., 1604-75. — (263).
Longhi, Luca, Rav. P., 1507-80.
 —, *Pietro*, Ven. P., 1702-62.
Lorenzetti, Ambrogio and Pietro, Sien. P., 1st half of 14th cent.
Lorenzo, Don (Lor. Monaco), Flor. P., ca. 1370-1425?
Lotto, Lorenzo, Ven. P., 1480-1556. — (lxi. 289).
Luini, Bernardino, Lomb. P., ca. 1470-ca. 1530. — (liv. 117. 10. 175).
Majano, Benedetto da, brother of Giuliano, Flor. A. and S., 1442-97. — (443).
 —, *Giuliano da*, Flor. A., 1432-90.
Manozzi, see *San Giovanni*.
Montegazza, Antonio, brother of Cristoforo, Lomb. S., d. 1491. — (117).
 —, *Cristoforo*, Lomb. goldsmith and S., d. 1482. — (117).
Mantegna, Andrea, Pad. and Mant. P., 1431-1506. — (liii. 286. 249).
Maratta, Carlo, Rom. P., 1625-1713.
Marcantonio Raimondi, Bol. and Rom. engraver, ca. 1488-1527.
Marchesi, Andrea, see *Formigine*.
Marconi, Rocco, Ven. P., ca. 1500. — (269).
Martini, Bernardino, see *Zenale*.
 —, *Simone*, Sien. P., ca. 1285-1344.
Martiale, Marco, Ven. P., flourished ca. 1492-1507.
Masaccio (Tommaso di Ser Giovanni Guidi da Castel San Giovanni), Flor. P., 1401-28. — (ii. 443).
Masolino (da Panicale), Flor. P., teacher of Masaccio, 1383-1440? — (189).
Massegne, Jacobello and Pierpaolo delle, Ven. S., ca. 1400. — (268).
Matys, or Massys, Quinten, Flem. P., ca. 1480-1530.
Massa, Giuseppe, Bol. and Ven. S., ca. 1600-80.
Mazzola, Ful., father of Parmigianino, Parm. P., ca. 1480-1505.
 —, *Franc.*, see *Parmigianino*.
Massolino, Lodov., Ferr. P., 1481-1580. — (365).
Mazzoni, Guido (Il Modanino), Mod. S., 1450-1518. — (ii. 848).
Mazzuola, Franc., see *Parmigianino*.
Meldola, Andr., see *Schiavone*.
Melone, Altobello, Crem. P., beginning of the 16th century. — (190).
Memling, Hans, Flemish P., 1430-94.
Mengo, Ant. Raphael, German P., 1728-79.
Messina, Antonello da, Sicilian and Ven. P., d. ca. 1493. — (268).
Metsu, Gabriel, Dutch P., 1630-67.
Michael Angelo Buonarroti, Flor. and Rom. A., S., and P., 1475-1564. — (xlvii. liv. 365. 444. 480).
Michelozzo, Flor. A. and S., 1391-1472. — (116. 443).
Modanino, see *Mazzoni, Guido*.
Monaco, Lor., see *Lorenzo, Don*.
Montagna, Bartol., Vic. P., ca. 1450-1523. — (243).
 —, *Benedetto*, Vic. P., son of the last. — (243).
Montelupo, Baccio da, Flor. S. and P., 1469-1535.
 —, *Raffaello da*, son of Baccio, Flor. S., 1505-67.
Montorfano, Giov. di, Lomb. P., flourished 1443-71.
Montorsili, Fra Giov. Ang., Flor. S., assistant of Michael Angelo, 1507-63.
Morando, Paolo, see *Cavazzola*.
Moretto da Brescia (Alessandro Bonvicino), Bresc. P., 1498-1555. — (200. 204).
Morone, Dom., Ver. P., 1442-1500? — (228).
 —, *Franc.*, son of the preceding, Ver. P., 1474-1528. — (228).
Moroni, Giov. Batt., Bergam. and Bresc. P., ca. 1520-78. — (200).
Munari, Pellegrino (Arelusi), Mod. and Ferr. P., d. 1523.
Murano, Ant. and Bartol. da, see *Vivarini*.
 —, *Giov. da*, see *Alemannus*.
Murillo, Bartolomé Estéban, Span. P., 1617-82.
Nanni (d'Antonio) di Banco, Flor. S., ca. 1373-1420.
Nelli, Ottaviano, Umbr. P., d. 1444. — (liii).
Noite, Gher. della, see *Honthorst*.
Oggiono, Marco d', Mil. P., pupil of Leonardo, ca. 1470-1580. — (117).
Onofri, Vinc., Bol. S., flourished ca. 1480-1506. — (365).
Opera, Giov. Gall', see *Bandini*.
Oragna (Andr. di Clone), Flor. A., S., and P., pupil of Giotto, 1229-68. — (443).
Padovanino (Aless. Varotari), Ven. P., 1590-1660. — (269).
Paggi, Giov. Batt., Gen. P., 1554-1627. — (71).

- Palladio, Andr.*, Vic. and Ven. A., 1518-80. — (xlviii. 243. 288).
Palma Giovane, Giac., Ven. P., 1544-1628. — (269).
 — *Vecchio, Jac.*, Ven. P., 1480-1528. — (lx. 268).
Palmezzano, Marco, of Forlì, P., ca. 1456-1537.
Panetti, Domen., Ferr. P., 1460-1512.
Parmigianino (Franc. Massola), Parm. P., 1503-40. — (841).
Pedrini, Giov. (Gianpietrino), Lomb. P., pupil of Leon. da Vinci, flourished ca. 1508-21. — (117).
Pellegrini, see *Tibaldi*.
Pellegrino da San Daniele, P. of Friuli, ca. 1470-1547.
Penni, Franc. (il Fattore), Flor. and Rom. P., pupil of Raphael, 1488-1528. — (lix).
Pericoli, see *Tribolo*.
Perugino, Pietro (Pietro Vanucci), Umbr. & Flor. P., teacher of Raphael, 1446-1524. — (liii. lvii).
Peruzzi, Baldass., Sien. and Rom. A., and P., 1481-1538. — (xlvii. 861).
Pesellino (Francesco di Stefano), Flor. P., grandson of Pesello, 1422-57. — (444).
Pesello, Giuliano (Giul. d'Arrigo), Flor. P., S. A., 1367-1446.
Piazza, Calisto da Lodi, Lomb. and Ven. P., 1524-57.
Piermarini, Giua., Lomb. A., 1731-1808.
Pièro di Cosimo (Pietro di Lorenzo), Flor. P., 1462-1521. — (444).
Pietro, Giov. di, see *Spagna*.
 —, *Lor. di*, see *Vecchiotta*.
Pinturicchio (Bernardino Betti), Umbr. P., 1454-1513. — (liii).
Piola, Pellegro, Gen. P., 1607-30.
Piombo, Sebast. del, see *Sebastiano*.
Pippi, Giulio, see *Romano*.
Pisanello, see *Pisano, Vittore*.
Pisano, Andrea (Andrea di Ugolino Nini), Pisan S., 1273-1348. — (406).
 —, *Giov.*, Pisan A. and S., son of Niccolò, ca. 1250-ca. 1328. — (406).
 —, *Giunta*, Pisan P., ca. 1202-58. — (406).
 —, *Niccolò*, Pisan A. and S., ca. 1206-80. — (xxxix. 361. 406).
 —, *Nino*, Flor. and Pis. S., son of Andrea, d. ca. 1363.
 —, *Vittore (Pisanello)*, Ver. P., ca. 1330-1451. — (228. 283).
Pocetti, Bernardino, Flor. P., 1542-1612.
Pollajuolo, Ant., Flor. A., S., and P., 1429-98. — (444).
 —, *Piero*, Flor. S. and P., brother of Antonio, 1443-ca. 1496. — (444).
Ponte, Giov. da, Ven. A., 1512-97. — (268).
 —, *Franc., Jac., Leandro da*, see *Bassano*.
Pontorno, Jac. (Carrucci) da, Flor. P., 1494-1557. — (lviii. 444).
Pordenone, Giov. Ant. (G. A. de Sacchi da P.), Friuli and Ven. P., 1488-1539. — (lxi. 69. 825).
Pordenone, see also *Licinio, Bernardino*.
Porta, Bart. della, see *Bartolomeo*.
 —, *Giac. della*, Lomb. A. and S., 1541-1604.
 —, *Giulielmo della*, Lomb. and Rom. S., d. 1577.
Poussin, Gaspard (G. Dughet), French P., 1613-75.
 —, *Nicolas*, French P., 1594-1665.
Predis, Ambrogio da, Lomb. P., ca. 1500.
Prete Genovese, see *Strozzi*.
Previtali, Andrea, Bergam. and Ven. P., ca. 1480-1525? — (263).
Primaticcio, Francesco, Mant. P., 1490-1570. — (236).
Procaccini, Camillo, Mil. P., 1546-ca. 1609. — (117).
 —, *Ercole, the Elder*, father of the last, Mil. P., b. 1520, d. after 1591.
 —, *Ercole, the Younger*, Mil. P., 1596-1676. — (117).
 —, *Giulio Cesare*, brother of Camillo, Mil. P., 1548?-ca. 1623.
Quercia, Jac. della (or J. della Fonte), Sien. S., 1374-1438. — (361).
Raffaello, see *Raphael*.
Raibolini, see *Francia*.
Raimondi, see *Marcantonio Raimondi*.
Ramenghi, Bart., see *Bagnacavallo*.
Raphael (Raffaello Santi da Urbino), Umbr., Flor., and Rom. P. and A., 1483-1520. — (xlvii. lvii. 444).
Rembrandt Harmensz van Rijn, Dutch P., 1606-69.
Reni, Guido, Bol. P., 1574-1642. — (lxii. 865).
Ribera, see *Spagnoletto*.
Ricci, see *Brusasori*.
Ricciarelli, see *Volterra, Daniele da*.
Riccio (Andrea Briosco), Pad. A. and S., 1470-1532. — (xlvii).
Rizzo, Antonio, Ver. & Ven. S. & A., ca. 1430-ca. 1493. — (268).
Robbia, Andrea della, nephew of Luca, Flor. S., 1437-1528.
 —, *Giov.*, son of the last, Flor. S., 1489-1529?
 —, *Luca della*, Flor. S., 1399-1482. — (xlix. 448).
Roberti, Ercole da, Ferr. and Bol. S., d. 1496. — (356).
Robusti, see *Tintoretto*.

- Rodari, Tom.*, Lomb. S. & A., ca. 1500. — (117).
- Romanino, Girolamo*, Bresc. P., 1485-1568. — (200).
- Romano, Gian Cristoforo (Cristoforo de' Ganti)*, Rom. and Lomb. S., ca. 1485-1612.
- , *Giulio (G. Pippi)*, Rom. and Mant. P. and A., pupil of Raphael, 1492-1548. — (xlvii. 238. 238).
- Rondinelli, Niccolò*, Rav. and Ven. P., ca. 1500. — (268).
- Rosa, Salvatore*, Neap. and Rom. P., 1615-78.
- Rosselli, Cosimo*, Flor. P., 1439-1507. — (111).
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- , *Gregorio*, Pad. P., flourished 1441-70.
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